The analysis of Nadia Fusini's translations of Virginia Woolf's novels: ban interdisciplinary approach

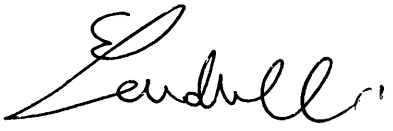
Minelli, Elena

Award date:
2006

Awarding institution:
University of Bath

The Analysis of Nadia Fusini's Translations of Virginia Woolf's Novels. An Interdisciplinary Approach

Elena Minelli MEd
A thesis submitted for the degree of PhD
University of Bath
Department of European Studies and Modern Languages
February 2006



ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

Acknowledgments

I am indebted to the Department of European Studies and Modern Languages of the University of Bath for granting me a bursary for a PhD study. I would like to thank in particular my supervisor, Dr Adalgisa Giorgio, who has been an invaluable source of inspiration and emotional support throughout these years. I also thank Nadia Fusini for dedicating two hours of her time to answer my questions on her work on Virginia Woolf and for showing interest in my research. I am grateful to all colleagues and friends who have shared the good and the challenging moments of these years. Special thanks to Ricky, my patient and understanding partner.

Abstract

This thesis is a study of Nadia Fusini's Italian translations of three novels by Virginia Woolf: *Mrs Dalloway*, *To the Lighthouse* and *The Waves*. Fusini is an author, a literary critic and a translator. In 1998, she was commissioned to edit the new Meridiani edition of Woolf's complete works and to retranslate those novels that had been 'badly' translated into Italian. Her choice fell on Woolf's three modernist novels, which lend themselves to an interdisciplinary study as they bring together elements of femininity/feminism, modernist experimentalism and biographical aspects of Woolf's life. Fusini herself, during an interview, declared that her threefold interest in feminism, literature and psychoanalysis had induced her to elect Woolf as a suitable subject of study and a challenging author to translate.

In line with the nature of the object of investigation and with recent theories of Descriptive Translation Studies, this study follows an eclectic and interdisciplinary approach that utilizes bottom-up and top-down techniques and takes into account a considerable amount of paratextual information, such as the translator's intentions and her ideological standpoint. The analysis of both source and target texts is supported by theories in text linguistics, narratology, gender and translation studies. The aim of this study is to evaluate to what extent Fusini's interest in Freudian and Lacanian psychoanalysis has affected her reading and translating of Woolf's novels. In particular, this thesis investigates how her views of Lacanian theories of lack, language and desire, and her phallocratic ideas of the role of the mother account for her psychobiographical reading and translating Woolf. Translation shifts are analyzed against the Lacanian concept of 'phallic mediation' versus the Woolfian notion of 'female sentence'. The results show that Fusini de-textualizes Woolf's 'female sentence' and, countering her translation intentions, downplays the salient traits of Woolf's experimental writing. Indeed, she privileges a psychobiographical reading of her novels, which draws attention to the relevance of the lack of the Lacanian object of desire in Woolf's life: her absent, yet ever present, mother/M/Other.

Table of contents

0 Introduction

0.1 Why Nadia Fusini? I

0.2 Approach and methodology II

0.3 My research step by step V

0.3.1 Stage 1 V

0.3.2 Stage 2 VI

0.3.3 Stage 3 VII

0.4 Overview of the chapters X

1 Language, Desire and the Maternal Voice

1.1 Introduction 1

1.2 Language and desire 2

1.3 The female/maternal language in the Symbolic and the Imaginary 6

1.4 The word and the symptom in the practice of literary criticism 15

1.5 The Real and the word in Fusini's reading and translating of Woolf 17

1.6 The cover of *Al faro*. The symbol, the symptom and the maternal symbolic 19

1.7 Maternal genealogy and the inherited burden 24

1.8 Conclusion 26

2 Modernist, Postmodernist and Psychoanalytic Perspectives on Femininity.

2.1 Introduction 28

2.2 Modernist and postmodernist feminist approaches to femininity 30

2.3 Patricia Waugh. A psychoanalytic and historical perspective 36

2.4 Between 'suspension' and 'fall': Fusini's reading of Woolf as a modernist writer 38

2.4.1 Lou Andreas Salomé and Virginia Woolf 39

2.4.2 Lou Andreas Salomé's and Fusini's views on femininity 41

2.5 The metaphors of 'suspension' and fall' 46

2.6 Conclusion 53

3 Phallic Mediations in Fusini's Interpretations and Translations of *To the Lighthouse* and *Mrs Dalloway*

3.1 Introduction 56

3.2 Phallic and mystical mediations in *To the Lighthouse* 58

3.3 Phallic metaphors in Fusini's work 61

3.3.1 Phallic metaphors in *Al faro* and *L'amor vile* 53

3.3.2 Maternal and paternal icons in *L'amor Vile* 64

3.3.3 Phallic penetration as separation 66

3.4 The case of 'erect' 67

3.4.1 'Eretto/a' in Fusini's critical and fictional works 68

3.4.2 'Eretto/a' in Fusini's translations 71

3.4.3 'Eretto/a' and Mrs Ramsay's sexuality 79

3.5 'To Merge' versus 'legare' 83

3.6 Fusini's translation of 'giving' 89

3.7 Conclusion 92

4 Multiple Perspective and the Representation of the Self

4.1 Introduction 94

4.2 Multiple perspective 95

4.2.1 Virginia Woolf and multiple perspective 95

4.2.2 The linguistic strategies of Woolf's multiple perspective 99

4.2.3 Multiple perspective versus single perspective 100

4.2.4 Deixis and point of view 103

4.2.5 From subjectivity to objectivity. Non-factual 'for' and point of view 110

4.3 Self-representation 114

4.3.1 Self and self-awareness in Fusini's translation of *The Waves* 114

4.3.2 Self-agency and determination in the translations of *To the Lighthouse*, *Mrs Dalloway* and *The Waves* 117

4.4 Life as a train journey 126

4.4.1 'Looking through' and 'falling through' 128

4.5 Subject-centrism and group-centrism 131

4.6 Merging versus antagonism 135

4.7 Egotism versus egoism 140

4.8 Conclusion 145

5 The De-textualization of the Female Sentence in the Translations of *To the Lighthouse*, *Mrs Dalloway* and *The Waves*

5.1 Introduction 148

5.2 The female sentence 149

5.3 Punctuation and the female sentence 152

5.3.1 Semicolons and colons 153

5.3.2 Exclamation marks 159

5.3.3 Dashes: distance and proximity 161

5.4 Woolf's 'little language' versus Fusini's absolute words 163

5.4.1 Dashes and Woolf's 'little language' 163

5.4.2 Absolute words 165

5.5 Closure as end-product 168

5.5.1 Full stops and paralepsis (or the three dots) 168

5.5.2 Process versus product 170

5.6 In/out and up/down movements 176

5.7 Binary oppositions: contrastive links 177

5.8 Narrative sequential order 181

5.8.1 Elimination of 'now' in *Le onde* 183

5.8.2 Sequential order as natural order of life events 186

5.9 Other elements of textual cohesion 191

5.9.1 The elimination of repetition and cohesion chains 191

5.9.2 The anticipation and addition of spatio-temporal co-ordinates 196

5.10 The cinematic effects of the window-frame technique 198

5.11 Epiphanies and Woolf's shock-receiving capacity 202

5.12 Wholeness and fragmentation 204

5.12.1 Wholeness and the maternal wave 207

5.13 Conclusion 212

6 CONCLUSIONS 216

APPENDIX

Appendix 1 223

Appendix 2 224

Appendix 3 233

Appendix 4 235

Appendix 5 241

BIBLIOGRAPHY 252

0 INTRODUCTION

0.1 Why Nadia Fusini?

Nadia Fusini is a novelist, a feminist thinker, a translator and a scholar of English Literature.[1] During an interview held by *Café Letterario* in 1997, she was asked to mention the names of the authors who had inspired her most during her career. She replied:

> Le traduzioni che ho fatto di Virginia Woolf sono state per me molto formative: non c'è modo migliore per conoscere un autore che traducendolo, si entra nel vivo della lingua e anche un pò nel vivo dell'immaginazione. La letteratura inglese e americana è quella che ho studiato di più e poi la insegno ed è quella che ho assimilato più profondamente. (Interview, 1997)

I met Fusini for the first time when she attended a conference on poetic translation at the University of Bergamo, where I was studying English literature and I was about to start my undergraduate thesis on the English version of Eugenio Montale's poetry. A few years later, I decided to embark on a PhD and I chose to work on Fusini's translations of Woolf's novels. Her threefold role as a literary critic, a translator and a feminist thinker made her work an ideal subject for an interdisciplinary study that would bring together three areas of my academic training and research interests: translation analysis, literary criticism and women's studies. Having in the meantime encountered the work of Italian feminist philosophers, I was curious to see how this important feminist body of knowledge, to which Fusini had contributed, could be brought to bear upon a study of her translations. I was also attracted by the possibility of working on a case study that

[1] Nadia Fusini obtained her first degree in 'Lettere e Filosofia' in 1972 at the University 'La Sapienza' in Rome. She then went to the United States, where she undertook studied American Literature at Ann Arbor and Harvard Universities. Afterwards, she moved to England to do research on the Elizabethan theatre at the Shakespeare Institute of Birmingham. From 1978 to 1982, she taught English Language and Literature at the University of Bari, Italy. In 1982 she was appointed Professor of 'Lingua e Letteratura Inglese' at the University 'La Sapienza' in Rome, where she still lectures nowadays. Fusini has translated a number of classical authors, from Shakespeare to Mary Shelly, Keats, Ford, Stevenson and Woolf; she has also edited a number of Italian translations of English authors, including the latest Meridiani collection of Woolf's works (1998). She has regularly contributed to debates on feminist thought in Italy and has published several books of literary criticism (see bibliography). Her fictional works include: *L'amor vile* (1999) *La bocca più di tutto mi piaceva* (1995a), *Due volte la stessa carezza* (1997), *Lo specchio di Elisabetta* (2001), and *I volti dell'amore* (2003).

would allow me to find out 'first hand' the translator's intentions and translating experience. Fusini had translated all three modernist novels by Woolf: *Mrs Dalloway*, *To the Lighthouse* and *The Waves*. The three novels constituted a set of texts suitable for a self-contained study focusing on modernism and feminism. I soon abandoned my initial idea of comparing Fusini's translations with translations that had been published fifty or sixty years earlier. A first comparison between Giulia Celenza's *Gita al faro* (1934) and Fusini's *Al faro* (1992) showed that a diachronic comparative study would yield very interesting results from gender, socio/historical and linguistic perspectives. However, I also became aware of a methodological problem: the discrepancy between the amount of paratextual information I would be able to collect on Fusini's work and the amount available for any other translations. I therefore decided to focus on Fusini's work, while comparing her translations with other recent ones – such as *La signora Dalloway* by Alessandra Scalero, 1989 and *Gita al faro* by Luisa Zazo, 1994 – whenever in doubt about the degree of literality of Fusini's translating choices.

0.2 Approach and methodology

My approach to translation analysis lies within the field of Descriptive Translation Studies, which was introduced by James Holmes in 1972[2] and later revised by Gideon Toury in 1995. Descriptive Translation Studies marked a big step forward in traditional research in translation, because it replaced a prescriptive and source-text orientated approach which measured target texts against models or ideals of 'perfect translations. 'Errors' in the target texts were detected, and evaluative judgements on the acceptability of the translations were formulated. Holmes' descriptive studies shifted interest onto the analysis of the mismatches, or 'shifts', between source texts and target texts. In my analysis, I have adopted Anton Popovič's definition of translation shifts as 'all that appears as new with respect to the original, or fails to appear where it might have been expected' (1970: 79).[3] Descriptive analysis takes into account the structure and the constraints of both source text and target text. Among the numerous scholars of

[2] The title of the paper was 'The Name and Nature of Translation Studies' and was presented at a Congress of Applied Linguistics in Copenhagen. It was first published in 1988 in *Translated! Papers on Literary Translation and Translation Studies* edited by Raymond van den Broeck, and has been recently reprinted in *The Translation Studies Reader* edited by Lawrence Venuti (Holmes, 2000).

[3] The definition of shift proposed by Popovič is much broader and inclusive than the one previously proposed by John Catford, that focused merely on the linguistic aspects of the deviations from Source Language to Target Language (Catford, 2000: 141).

Translation Studies, I considered in particular the work of those who avail themselves of research in linguistics and text linguistics to analyze the texts, and investigate the socio-cultural issues that such analysis raises. The work of Basil Hatim and Ian Mason (1990; 1997) and Mona Baker (1992; 1996; 1998; 2000a; 2000b) has been particularly inspiring. I personally share Mona Baker's belief that research in translation should be interdisciplinary:

> It is my contention that translation studies can and should draw on a variety of discourses and disciplines that each will have much to offer in some areas and be seriously limited in others (linguistics being no exception), and that the attempts to hail any particular paradigm as the answer to all our problems are as naive as they are dangerous and can only obscure opportunities for further progress in the discipline. (Baker, 1996: 10)

Baker believes that prescriptive criticism is an obstacle to the positive and prolific opening of Translation Studies to other disciplines. In her article 'Towards a Methodology for Investigating the Style of a Literary Translator', she quotes Tim Parks' criticism as an example of prescriptive translation analysis. She claims that Parks' approach is traditional because he investigates the style of the original text and disregards the translation, viewing translation as the result of a derivative rather than a creative process (2000a: 254).[4] Baker's opinions on Parks' approach to translation are relevant to my thesis, particularly in view of the fact that Parks' book *Translating Style* (1998) contains one chapter on Fusini's translation of *Mrs Dalloway* ('Translating the Smoke Words of *Mrs Dalloway*', in Parks 1998: 91-120). Parks believes that Fusini's translation alters the meaning of the novel and distorts Woolf's poetic *tout court*.[5] He reaches such conclusions after a scrupulous lexical and syntactical analysis of what he considers to be examples of 'mistakes' or 'bad' translation. He later suggested that Fusini's mistranslations might be the result of her incomplete understanding of Woolf's novels and misunderstanding of the subtleties of the English language.[6] Park's critique of Fusini's translation revealed the limits of his source-text based approach, thus encouraging me to move beyond his criticism and find out the reasons that may have

[4] Tim Parks, like Fusini, is a writer of fiction, a translator and a university lecturer. He teaches English Literature at the University of Verona.

[5] In his chapter, Tim Parks never mentions the name of the translator, although he specifies the date of publication of the book. However, during a meeting I had with him in Bath in March 2002, he confirmed that the translator was Nadia Fusini.

[6] This was part of an e-mail correspondence that followed our meeting in Bath in March 2002.

determined Fusini's translations choices. My study had to be interdisciplinary and had to entail a cross-sectional analysis of Fusini's translations that would include her fictional and non-fictional works, as well as other paratextual information available to me such as interviews and reviews.

An important concern of my interdisciplinary study has been the search for connections between theoretical issues and textual evidence. Like Parks, I have based my discussion on linguistic and stylistic analysis but, unlike him, I have applied them to both source and target texts. Indeed, I believe that the two disciplines of Linguistics and Translation Studies can contribute to one another: if on one side Translation Studies can benefit from the tools of text analysis (Baker, 1996), on the other linguists may gain insight into the structure and pragmatics of language by comparing texts in different languages (Berretta, 1982).[7] Moreover, I share Edoardo Cristafulli's view that research in translation should be eclectic and take into account both descriptive empirical and critical interpretative methods. While, according to Toury, the researcher should 'refrain from value judgments in selecting subject matter or in presenting the findings' (1995: 2), Cristafulli claims that no descriptive framework is immune from interpretative bias and that the binary distinction between descriptive statements and value judgments imposes limitations on the study of translations: 'empirical facts do not exist independently of the scholar's viewpoint; indeed, it is the scholar who creates the empirical facts of the analysis by making observable data relevant to his/her perspective' (2002: 33). He argues that descriptive empirical approaches tend to over-emphasize the role of 'norm-governed patterned behaviour' and the sociological aspects that may determine the translator's choices (institutions or social forces behind norms). Instead, he believes that, although individual translators are bearers of social meanings, some of their interventions may be purely personal or rooted in some aspects of the target tradition. Therefore, he suggests that translation scholars should consider the translator's personal and ideological dimension, 'his/her biography, his/her declarations of intent and whatever may throw light on his/her background' (pp. 39-40). Because translators participate in an intellectual-cultural *milieu,* their choices have to be set within a context. However, translators also have their own distinctive personalities. On

[7] One of the biggest contributions Linguistics has made to Translation Studies is the study of *corpora,* which allows us to carry out statistical analysis of semantic and grammatical elements in long texts. Given the qualitative nature of my study, I decided not to use a corpus. For a good introduction to the use of *corpora* in Translation Studies, see Baker 1995.

the whole, Cristafulli calls for more empirical studies which focus on the interpretation (explanatory power) of translation shifts rather than on methodologies that may help predict the translator's patterned choices (predictive power) (pp. 35-41). His eclectic approach integrates quantitative and qualitative types of analysis. The study of Fusini's translations presented in this thesis adopts Cristafulli's eclectic approach and offers a multiple perspective interpretation of Fusini's translation shifts. Although I have not followed models or frameworks of translation analysis, I have worked through different sets of hypotheses that I have constantly reviewed in the light of new data from three sources: the analysis of the texts, Fusini's critical works and the literary criticism on Virginia Woolf. This strategy is in accordance with Williams' and Chesterman's claim that:

> The research process is like a dialogue with Mother Nature, or with 'reality'. We ask questions, and try to understand the answers we discover. As the dialogue progresses, we understand more and more (or, at least, we think we do). One of the secrets of research is learning how to ask questions. Questions then lead to possible answers, and then to claims and hypotheses. (2002: 69)

0.3 My research step by step

0.3.1 Stage one

The first hypothesis I formulated was that I would find some evidence of the influence of Fusini's feminist thought and of her criticism of Woolf in her translations. I started by looking at *Al faro* (1992), her first translation of Woolf's novels. After a cross-sectional reading of *Al faro* with her critical works (1990; 1995b), I was able to identify a number of translation shifts that were constant features of her own writing style: *Al faro* displayed a more concise, concrete and often more colloquial style than *To the Lighthouse*. Moreover, I noticed that, whereas in the source text the focus normally fell on the processes of actions and events, the target text often focused on the end-products. I also detected a general flattening and closure of Woolf's narrative style, which I attributed to the effect of an ideological over-structure (possibly related to feminist issues) that Fusini seemed to have imposed onto the original text.

I later found that similar patterns of shift were present in her translation of *Mrs Dalloway*, and that the dichotomy 'process versus product' was considered to be a landmark of Woolf's 'discourse of difference'. Roseanne Höfel (just to mention one name among the numerous feminist critics of Woolf) has pointed out that privileging process over product in the function of language is one of the narrative strategies used by Woolf to explore the contradictions of women's position and to counter patriarchal discourse (1992: 28). This finding encouraged me to further investigate Woolf's female discourse from a textual perspective (her 'female sentence'). My next step was to select, among the numerous shifts, some relevant patterns on which to focus my discussion. My comparative analysis of the texts proceded in parallel with my reading of Fusini's feminist writings, in particular *La luminosa. Genealogia di Fedra* (1990) and *Uomini e donne. Una fratellanza inquieta* (1995b). It soon became clear that Fusini's work had a strong foundation not only in the 'fathers' of psychoanalysis, Freud and Lacan, but also in less known figures such as Lou Andreas Salomé, who seemed to have had an impact on Fusini's own theoretical writing. In particular, I found that Lacanian psychoanalysis influenced Fusini's views of language and desire and the ways she interpreted modernism and Woolf's life and works. I, therefore, modified my initial hypothesis: I expected to find influence of Freudian and Lacanian psychoanalysis in Fusini's translations.

0.3.2 Stage two

The interview I conducted with Fusini in April 2002 (Appendix II) marked a big step forward in my research. Not only did it confirm my inference that Fusini knew the work of Lacan and Salomé very well (indeed she turned out to be a great admirer of both), but it also helped me to find a way to connect Woolf's modernism with her representation of femininity. Indeed, during the interview, Fusini depicted Woolf as the first modernist writer who was capable, precisely because she was a woman, of representing Heidegger's notion of 'pensare col cuore': 'la grande dissociazione della sensibilità, che Eliot, il poeta, rinviene, diciamo la grande malattia, direbbe Freud, della modernità, la dissociazione della sensibilità, nella Woolf è curata, è sanata, è riparata dalla donna. La donna è capace di questo'. She also declared that she regretted that Woolf had been misinterpreted and mistranslated in Italian: her intention was to retranslate Woolf in order to replace those earlier translations that presented her as a 'scrittrice femminile, e

quindi un pò svagata con dei temi sentimentali'. She wanted to 'ristabilire il tono vero della voce della Woolf', which entailed transferring the modernist traits of her style into Italian (Appendix II). My research question was thus narrowed down even further: I needed to find out to what extent the notions of femininity and modernism – as provided by Woolf herself, by the critics and by Fusini as a literary critic of Woolf – had found their way into Fusini's translations.

Among the vast amount of feminist criticism on Woolf, I was particularly inspired by Toril Moi's belief (expressed in *Sexual/Textual Politics*, 1985) that Woolf's ideas of femininity and feminism can only be understood through a close analysis of her 'textual practice' (namely the language of her fictional and non-fictional works). I was consequently surprised to discover that only a few feminist critics have conducted stylistic analyses of Woolf's works (the majority of criticism to date is content-based), and that they draw on Eric Auerbach (1946) and David Daiches (1945), the earliest commentators of Woolf's modernism. It became clear that the narrative features that were said to be the landmarks of Woolf's 'female sentence' coincided with her modernist traits. These included Woolf's multiple perspective and multiple consciousness and her idiosyncratic use of punctuation (Minow-Pinkney, 1987; Raitt, 1990; Roe, 1990). At the same time, I found that Fusini's *Al faro* and *La signora Dalloway* exhibited consistent patterns of shift precisely in these areas, as she tended to erase multiple perspective and modify punctuation. Hence, my first deduction was that Fusini had erased those features that were said to be the landmarks of both Woolf's modernist and her feminine style. This appeared to contradict her translation intention to rewrite Woolf as a modernist writer, who embodied a feminine approach to knowledge. I attributed this apparent contradiction to a discrepancy between Fusini's notions of femininity and modernism, and the views shared by most feminist critics of Woolf and by Woolf herself.

0.3.3 Stage three

Having reached some conclusions on Fusini's critical standpoints and on her translating practice, I was now left with the task of finding a link between them: I had to trace the origin of her views on femininity and modernism, then to find the connections with her psychoanalytic thought, and finally to understand to what extent all these elements

might have affected her translating practice. A first answer came from my discovery that Fusini applies a psychobiographical approach to literary texts. Her reading of Woolf as a modernist and a female writer is inspired by the Lacanian notions of lack, language and desire: Woolf's work, in her views, originated in her desperate attempts to fill the void left by the absent, yet 'ever present', mother. Interestingly, I also found that the notions of attraction to and separation from one's origin (the present/absent object of desire) were a common denominator in Fusini's view of modernism and of the role of parental presence (or absence) in an individual's life. In *La passione dell'origine*, she claims that Hamlet was the first modern hero, who, like Woolf, lived all his life persecuted by the ghost of his father. In other words, for Fusini modernism is inextricably linked to the loss of one's origin (1981). In my search for connections between Fusini and other critics of Woolf, I detected similarities with Patricia Waugh's approach: both Waugh and Fusini base their interpretation of literary phenomena and femininity on the Lacanian dynamics of connection and separation. The similarities between the two critics brought to light a very interesting difference in the way they interpret a key element of Woolf's female discourse, namely the notion of 'unity'. Whereas for Waugh (and for Woolf herself), unity means 'merging', namely the blurring of opposite elements, for Fusini it means a 'fusion', or better a 'con-fusion', of the self with the other/Other. It was a welcome surprise and a relief to see that issues of unity and separation lie under most of her translation shifts: in her translations, semantic and syntactical bonds are either marked more clearly than in the originals (unity) or erased (separation). My conclusion was that her translations downplay salient traits of Woolf's 'female sentence', namely the notions of 'merging' and of dissolution of binarism.

My findings so far allowed me to draw some connections between gender issues (the phallic role Fusini attributes to the mother as the Lacanian object of desire), her views of modernism and her translations. I was therefore able to formulate an answer to my original question, namely to what extent Fusini's views of femininity and modernism had affected her translations. It seemed to me that, instead of textualizing the Woolfian notion of femininity as the ability to 'merge' or 'pensare col cuore' (as per her declared translation intentions), Fusini had textualized the relationship between Virginia Woolf and her absent/present mother, where 'mother' has to be intended as the Lacanian 'impossible M/Other', the object of desire. This tension between 'want' (not having)

and 'have' (possessing or being possessed by) seemed to be actualized in her inclination to exaggerate either separation or unity. At this stage, Adrian Velicu's definition of 'phallic mediations' in Woolf's writings provided a useful tool for the understanding of Fusini's translating practice: phallic mediations are those mediations that give the illusion of unifying but, indeed, like the Lacanian phallus, divide (Velicu, 1985). It thus became clearer that Fusini had retranslated Woolf by filtering the original novels through the Lacanian notion of lack, desire and 'Phallus' (the signifier *par excellence*). Having ascertained that her notion of motherhood resembles the Lacanian and Kristevan 'phallic mother', who attracts but also threatens to engulf her children, I concluded that Fusini's insistence on the concepts of unity and separation in her critical works and in her translations should be read as 'attraction to' and 'separation from' the mother/M/Other.

When I turned to analyze *Le onde,* Fusini's translation of *The Waves*, I reassuringly found that it displayed the same patterns of shift that I had detected in the other translations. It also provided more evidence to support my belief that Fusini's views on unity (or 'wholeness') and separation (or 'fragmentation') ought to be key elements in my interpretation of her translation shifts. I realized that my research had followed a circular pattern: it started with Fusini's notions of Lacanian lack and desire and finished with the analysis of elements of unity-separation and wholeness-fragmentation in the translation of *The Waves*. Fusini's notion of m/Mother emerges more clearly in her translation of *The Waves*, and I was able to see retrospectively that it influenced her translation of all of Woolf's modernist novels. In her preface to *Le onde*, Fusini declares that *The Waves* ('un grande poema sulla lingua') is the most modernist of Woolf's novels and the one with which she identifies most (1998b: 284).[8]

[8] Fusini declares that it took her two years to translate *The Waves*, exactly the same time Virginia took to write the novel. Moreover, when she translated it, she was the same age as Woolf when she wrote it. She believes that this is not pure coincidence, but a significant indication that *The Waves* and *Le onde* could only have been written at that particular stage in life, the years between youth and old age ('l'età di mezzo') (1998b: 284). It is also significant that her translation of *The Waves* was awarded the 'Premio Mondello per la traduzione' in 1995.

0.4 Overview of the chapters

The thesis is structured along the research steps outlined above: it starts with an outline of Fusini's critical thought and ends with the analysis of *Le onde*. Chapters 1 and 2 are more theoretical and discursive, whereas Chapters 3, 4 and 5 present a considerable amount of analysis of samples of translation from *Al faro*, *La signora Dalloway* and *Le onde*. However, a certain degree of analysis of textual and paratextual information is contained in all chapters. The analytical chapters (3, 4 and 5) are structured around the textual and contextual themes that are common to all translations, rather than to themes applying to each single book. The decision was taken after realizing that similar patterns of shift were present in all of Fusini's translations. However, whereas in Chapter 3 the emphasis falls on *Al faro* in Chapter 5 it falls on *The* Waves. This structure accounts for the cyclical nature of my discussion, since it highlights that Fusini herself, in the process of reconstruction of Woolf's novels, has followed a circular route that started and ended with her considerations on the maternal absence/presence in Woolf's life. Indeed, Fusini's psychobiographical reading of Woolf's works is more evident in *Al faro* and *Le onde* than in *La signora Dalloway.*[9]

The aim of Chapter 1 is to clarify how Fusini's ideas of femininity and motherhood may be explained in the light of the Lacanian notions of language, lack and desire. Parallels are drawn with Kristeva, Irigaray and Luisa Muraro, an Italian feminist philosopher of the Diotima group. My critical analysis traces the origins of Fusini's views of the Lacanian 'phallic mother' and compares them with the views of other feminist thinkers in an international context. The chapter closes with an analysis of the front cover of *Al faro* that helps to explain how Fusini's views affected her translation choices. By including a part of analytical discussion within a theoretical chapter, I intend to show that Fusini's theoretical standpoints are strictly connected to her translating practice. Moreover, this analysis provides an example of paratextual information that discloses findings emerging also from the analysis of the texts, and that are discussed in detail in Chapters 3, 4 and 5. The key outcomes of this first analysis are: 1) Fusini attributes great importance to the mother figure in the Lacanian symbolic order and in Woolf's

[9] It does not seem a coincidence that the image of Virginia Woolf appears in the front covers of both *Al faro* and *Le onde*, whereas it is not present in *La signora Dalloway*.

life and writing; 2) she believes that language and writing are primarily forms of communication; 3) she also believes that for Woolf writing fulfils the need to fill the void left by the absence of a desired person, namely her mother.

Moving to a literary/psychoanalytic perspective, Chapter 2 outlines the connections between Fusini's phallocentric views of maternity and femininity and the thoughts of other female figures: Lou Andreas Salomé, a psychoanalyst, Simone De Beauvoir, a writer and a feminist, and Patricia Waugh, a feminist and literary critic. The aim of this chapter is twofold: on one side, it locates Fusini's feminism within the international debate on feminism and modernism; on the other, it begins to explore the reasons underlying some discrepancies between Fusini's intention to translate Woolf as a modernist writer and her translating practice. Such discrepancies are exemplified and discussed in detail in the analytical chapters. The key issues emerging from this critical analysis are: 1) Fusini insists on the phallocratic notion of 'separation', which counters Woolf's idea of feminine 'merging'; 2) she uses similar terminology to describe the relationship between the subject and the object in realist writing and to describe Woolf's relationship to her object of love, the mother.

Chapter 3 introduces the idea of 'phallic mediation' that has been applied by some scholars to the interpretation of Woolf's representation of femininity and gender dynamics. This chapter shows how the notion of 'phallic mediation', which is grounded in the idea that there is tension between unity and separation, is present in all of Fusini's work, her own novels and her translations. The analysis brings out elements of intertextuality between Fusini's novel *L'amor vile*, her critical work *La luminosa. Genealogia di Fedra* and *Al faro.* Chapter 3 works as a 'bridge' between the first two theoretical chapters and the strictly analytical ones (Chapters 4 and 5).

Chapters 4 and 5 exemplify how Fusini's psychobiographical approach to the interpretation of Woolf's novels, as well as her phallocratic views of femininity and motherhood, are textualized in her translations. I draw on theories of text analysis, narratology, translation studies, stylistics as well as literary criticism on Woolf. In Chapter 4, I investigate how Fusini translates Woolf's multiple perspective, starting from the analysis provided by early critics of Woolf (Erich Auerbach and David Daiches) and by more recent linguists and scholars in Translation Studies (Carol

Torsello and Rachel May). This chapter also includes a cross-sectional analysis of the translation of the adjectives 'egoist/egotistical' and 'selfish', which yields interesting findings on Fusini's understanding of Woolf's idea of the 'egotistical self': whereas to Woolf the 'egotistical self' is a male self-centred and forward-moving self, in Fusini's translations it becomes a selfish self that bears a resemblance to her idea of maternal selfishness; indeed, to Fusini, selfishness is a core element in human relationships, with its origin in the mother-child relationship.

Chapter 5 is the longest chapter and the richest in textual analysis. It aims to exemplify how Fusini de-textualizes the salient traits of Woolf's 'female sentence' through the alteration of elements of textual cohesion, such as punctuation, linking words, spatio-temporal determinants and anaphoric and cataphoric reference. The outcomes of the patterns of shift analyzed in this chapter are that Fusini displays a general tendency to: 1) mark time and space determinants; 2) structure the narrative along a sequential order marked by binary constructions; 3) privilege product over process; 4) enhance the effect of certain images that acquire epiphanic value. The final aim of this chapter is to show how the textual analysis of both original and translated texts is an invaluable tool for the investigation and understanding of Fusini's translating choices and, more generally, her discourse as a translator, an author and a literary critic.

Appendix I is the picture of the front cover of *Al faro*, which is discussed in Chapter 3. Appendix II contains the most relevant parts of my interview with Fusini, to which I refer in various parts of the thesis. Appendixes III, IV and V provide further examples of the patterns of shifts analyzed and discussed in Chapters 3, 4 and 5 respectively.

1 Language, Desire and the Maternal Voice

1.1 Introduction

This chapter aims to identify Fusini's position vis-à-vis psychoanalytical and feminist theories of language and desire, the mother and the maternal voice and the three Lacanian registers (Symbolic, Real and Imaginary). In particular, I shall look at the notion of the Lacanian symbol (the signifier in the form of written or spoken word) and the Real (the signified, the true identity of the subject or the object). Lacan's theories on the relation between language and desire and the desire for the mother appear to have strongly influenced Fusini's views of the maternal role and the maternal language. She believes that the mother is the origin of people's need for language and that the 'word', what she refers to as 'la lettera', is the means by which people try to fill the void left by maternal absence. Like Lacan, we shall see that Fusini recognizes that language is not capable of recomposing the self because of its inability to 'be' the Real; however, unlike Lacan, she underlines the crucial importance of language for communication purposes. Her position as a female writer appears therefore to be conservative if set against the views of other feminist thinkers (such as Luce Irigaray and Luisa Muraro), who attack the Lacanian symbolic order blaming it for the creation of patriarchy. These feminists search for alternative ways of giving representation to the female subject in language as well as in the social symbolic. The name of Fusini appears together with Kristeva in a review of Fusini's book *Nomi* (1986).[1] In this chapter, I shall draw some comparisons between Fusini's and Kristeva's views of the mother and of language, in order to show that Fusini is closer to Lacan's registers ('Imaginary', 'Symbolic' and 'Real') than to Kristeva's Semiotic and Symbolic. I will also point out some contradictions in Fusini's definition of female writing and femininity. Such ambiguities, which emerge in most of her writings, seems to stem primarily from the confusion (or co-fusion) of femininity with maternity. I conclude the chapter with an analysis of the front cover of *Al faro*. I show how paratextual information may offer interesting stimuli for a multiple

[1] In his review of Fusini's *Nomi* (1986), Giorgio Ficara writes: 'In effetti, fra i nomi-numi dell'autrice – da Karen Blixen a Emily Dickinson, dalle Brontë a Marianne Moore – non sfigurerebbero quelli di alcune teoriche novecentesche (Julia Kristeva per tutte). Anche il tono, i vezzi, i vizi della scrittura di Nadia Fusini appartengono a quell'orizzonte di "calore" ermeneutico che disdegna l'opera in sé e vuole ritrovare piuttosto il "suono della vita nell'opera", la "voce" della madre in quanto fondamento – perduto – di ogni linguaggio' (Review, 1996).

perspective analysis of translation; I will also clarify psychoanalystical issues relating to the mother/daughter relationship that will emerge later on in my analysis of the texts.

1.2 Language and desire

Lacan has attracted the interest of French feminists, in particular Julia Kristeva and Luce Irigaray, because of his attempts to dismantle the concept of 'unified subject' that is grounded on the Cartesian *cogito ergo sum*, and to redefine the subject in relation to language and sexuality (Groz, 1990: 147-49). Indeed, Lacan's greatest contribution to psychoanalysis is his revaluation of the importance of language in the unconscious, which was first discovered by Freud but then neglected by most of his followers. Lacan laments the fact that, after Freud, psychoanalysis has been more interested in explaining the symbolism of dreams than in investigating the language of the unconscious. In stressing the importance of language in the development of the subject, he highlights the cultural and historical elements that inform the language system. He gives the sexual subject a position within the social order, which is of great interest for such feminist psychoanalysts as Kristeva and Irigaray. Lacan's 'historicism', however, differs from Irigaray's and other feminists' approaches because Lacan does not investigate the role social structures play in the development of the sexualised subject. His main concern is to explore how the female and male subjects cope with an already existing language system in which they are immersed soon after birth. In other words, he does not question the origins and the socio-political significance of the symbolic order inherent in language, but takes these as a given that has been transmitted by the cultural heritage of a people.

Language is to Lacan the essential element in the formation of the subject and, as he says in 'The Agency of the Letter in the Unconscious', in the 'word' rests the 'realm of truth'. 'Word' and 'letter' are used by Lacan with the meaning of both linguistic signs that structure language, and of elements of the symbolic order that act as mediators between the subject, the unconscious and reality. If tradition lays the foundation of culture, it is language that allows the exchanges and permutations within these structures (Lacan, 1977: 163-95). According to Lacan, the moment in which the subject acquires language coincides with the child's separation from the Imaginary, the maternal realm, and marks his entry into the Symbolic, the Law of the Father. The

acquisition of language is thus strictly linked to the trauma of separation from the mother and is produced by the child to make up for the loss of the object of love. In 'The Function and Field of Speech', Lacan offers a re-reading of a passage from *Beyond the Pleasure Principle*, where Freud describes how his grandson copes with the separation from his mother by playing with the appearance and disappearance of an object: he utters the phonemes 'Fort!' (gone) when the object is out of sight, and 'Da!' (here) when it reappears. According to Freud, the child's use of language is a proof of his great cultural achievement because he can now channel his instinctive reaction of anger into a linguistic medium' (Muller & Richardson, 1982: 78-80). To Lacan, on the other hand, these two phonemes the child utters represent the dichotomy inherent in language and mark his first interaction with the 'discourse of the environment' (Lacan, 1977: 113). Lacan interprets the repetition of the sounds 'fort!' and 'da!' as the expression of the child's great desire for the mother that emerges when the mother is not there: the moment 'in which desire becomes human is also that in which the child is born into language' (pp. 113-14). Desire becomes human when the child transforms the physio-biological 'need' of the symbiotic relation with the mother into a 'want' that automatically shatters his illusion of totality and infinite. Lacan uses the French word 'manque' that, like the Italian verb 'mancare', means either 'lack/deficiency' or 'want/miss'. Lacan interprets desire as 'the radical and humanly unsatisfactory yearning of the infant for the lost paradise of complete fusion with its All' that follows the rupture of the primitive union with the mother (Muller & Richardson, 1982: 22).

To Lacan, the phallus is a signifier and an object of desire. In the relationships between the sexes, one either is or has the phallus: woman lacks the phallus and finds the signifier of her desire in the body of man. In man, the signifier of desire (the Phallus) and the object of desire (the phallus) converge (1977: 320-21). The Lacanian concept of female lack has been criticised by several feminists: Irigaray criticizes Lacan for considering female 'lack' as symbolic absence and for seeing women as subjects exceeding representation: they are either lack or absence or excess of phallic order (Irigaray, 1991: 119-21). To Irigaray, women lack a representation in the symbolic order because men have erased the figure of the mother from culture, which prevents woman from forming her own symbolic through the construction of a female

genealogy.[2] In Italy, Muraro and the feminist philosophers of the Diotima community have adopted Irigaray's ideas of the female lack of representation in the symbolic order and proclaim the need for a female symbolic.[3] The main criticism that feminists move to Lacan and to traditional psychoanalysis is that, together with philosophy, he neglects the socio-cultural context and the way it affects the representation of the female subject. Fusini, on the other hand, is concerned with the Lacanian meaning of lack in relation to the dynamics of human desire, rather than with the representation of the female subject in the symbolic. However, her position on this issue seems ambiguous: although she seems to follow an a-historical and psychoanalytic approach in her investigation of the human subject, she does not neglect the possibility that women, more that man, express with their language their desire for something they lack, something of which they have been deprived by their socio-cultural heritage. In order to outline the meaning Fusini attributes to female 'lack', I start by examining Lacan's concepts of language development, 'desire' and 'lack'. Indeed, the influence of Lacan on Fusini's thought and writing is evident in the language she uses in her critical works, a language that echoes Lacan's terminology (such as 'letter' 'lettera', 'demand' 'domandare', 'void' 'vuoto', 'lack' 'mancare'). Moreover, during the interview I conducted with her, she declared that she has been influenced by certain aspects of Lacanian psychoanalytic thought, which she has read and found extraordinary (Appendix II).

In *Uomini e donne. Una fratellanza inquieta*, Fusini offers a Lacanian reading of Freud's engagement with women's 'will'. She explains that when Freud asks the question 'Was will der Weib?', he means 'What does the woman lack?', because human beings always want what they lack (1995b: 61). According to Freud, the woman wants the phallus and therefore she is jealous and envious, which prevents her from developing a sense of the social, of justice and of sublime thoughts (Freud, 1977: 378). However, Fusini is not persuaded by Freud's answer because, she points out, Freud himself keeps asking the same question over and over again, and, eventually, turns to

[2] Although Irigaray is a psychoanalyst, she criticizes the Freudian approach for being patriarchal and reflecting a social order which does not acknowledge the importance of the mother and, consequently, of women (Wright, 1992: 178). See also Irigaray, 1991: 119-21.

[3] Muraro, however, in *L'ordine simbolico della madre* (1991), moves beyond Irigaray, and declares that the symbolic order establishes itself in the origin of life, namely in the relationship with the mother (Giorgio, 1997: 226-27). For an overview of the interreptation of the symbolic order within the main trends of Italian feminist groups see Giorgio, 1997, 2000 and 2002.

the poets for an answer. Fusini believes that an answer can only be found by investigating human nature and the nature of desire:

> In realtà ciò che abbiamo scoperto è qualcosa proprio del desiderio in generale, non di quello femminile. Abbiamo detto che quel 'vuole' ha a che fare con la mancanza; che sempre e soltanto si desidera ciò che manca. E ciò che ci manca non è semplicemente un oggetto che potremmo industriarci ad afferrare, e da vuoti che eravamo farci pieni, sazi. La Sibilla vuole la morte che a lei non solo manca, ma è 'impossibile.' (1995b: 57)

The Sybil, on this occasion, represents humanity rather than the female subject only. It is desire that gives the subject a sense of void, of absence. Fusini takes as an example the story of 'Sir Gwin e l'odiosa damigella' contained in the Arthurian cycle, where King Arthur is asked a similar question: 'Che cos'è che più di tutto al mondo desiderano le donne?'. The ugly 'damigella' suggests the answer: she wants a husband, which she cannot have because of her ugliness (1995b: 60).[4] Although Fusini here quotes an example of female desire, in her latest book *I volti dell'amore* she dedicates the longest chapter ('Fratelli e sposi') to episodes of incestuous desire between brothers and sisters.[5] Because incestuous relationships are 'impossible', desire for incest is very strong and may lead to tragic endings (2003: 69). Fusini explains the meaning of desire turning to the etymology of the word 'desiderare': 'de-sidera' is the opposite of 'con-sidera': when a person 'de-sidera', s/he is deprived of the help of the stars and left alone with no directions on how to dispose of his/her own future. She says that the metonymic chain of desire opens up no future because desire shifts from one object to another: 'E poi, di che futuro si tratta, nel caso del desiderio? Se il desiderio non fa che aprire una fuga metonimica di nomi e oggetti parziali, nell'impossibilità del tutto?' (1995b: 61). Fusini's metonymic chain of desire echoes Lacan's notion of the arbitrary nature of

[4] Fusini goes on to explain that what the 'odiosa damigella' really wants is to dominate the other's desire, that is to say she wants the knight to want her and thus to become the object of his desire. She wants the impossible, but then, when she finally marries the beautiful knight, she turns into a beautiful girl and her desire will turn somewhere else: 'subito dopo il matrimonio con il bel cavaliere, grazie al dono dell'amore di cui il pegno è il tradimento, si trasformerà in una meravigliosa fanciulla' (1995b: 60).

[5] In 'Fratelli e sposi' (*I volti dell'amore*, 2003, pp. 55-140), Fusini moves away from the 'passione dell'origine' towards the 'passione assoluta del consanguineo' or the 'pouseè del genos' (2003: 76; 89). She explains that the totalizing experience of the spiritual and physical union between members of the same family is like a return to the womb, 'un desiderio primordiale del pieno', where the subject relives the 'fusion/con-fusion' with the undifferentiated Other/Mother (pp 69-70) and fulfils 'l'ideale della perfetta distinzione nella perfetta unità' (p. 95). On this point, Fusini recalls Kristeva, who, in *Tales of Love*, claims that there is no wholeness in legitimate couple love, where a paternal morality overrides a mystical quest (1987: 97).

language, according to which there is no direct correspondence between the signified and the signifier and 'no other signification can be sustained other than by reference to another signification' (Lacan: 1977: 165). The metonymic chain is a distortion of language, whereby the signified slides continuously under the signifier. This counters the positivistic view that it is possible to pin down the meaning of linguistic signs (pp. 170-71). To Lacan, the processes of desire and metonymy are strictly connected because they both refer to 'something else' that is the residue of a lost paradise. He considers metonymy relevant to the social subject, because it determines how human desire can find 'the power to circumvent the obstacles of social censure' (p. 175). In other words, because of its inconsistent and fleeting nature, language, like desire, is an unconventional means of representation that threatens to subvert the social order. Fusini defines the condition of modern men and women according to a similar idea of inconsistency of the signifier: 'E troveremo che siamo tutti presi in un gioco di anamorfosi, sempre spostati, sempre obliqui, sempre almeno in parte eccentrici rispetto a quel significante, alla sua legge. Questa è la condizione della donna e dell'uomo moderni' (1995b: 8). Culture itself is formed by a sliding of metaphors that change the meaning of names, like 'uomo/donna' and 'maschile/femminile', and create a positive and prolific condition of diffusion that discloses the way to variety and multiplicity (1995b: 46). However, in the course of my thesis, I shall show that, in translating Woolf, Fusini downplays the notion of prolific multiplicity in language.

1.3 The female/maternal language in the Symbolic and the Imaginary

We have seen how, according to Lacan, through the Symbolic, the Law of the Father, the child can re-establish a relationship with the other/Other by making the absent Mother present through language. Speech channels the insatiable desire for the mother by 'murdering' her and substituting her with a symbol that externalises that desire: 'the symbol manifests itself first of all as the murder of the thing, and this death constitutes in the subject the externalization of his desire' (Lacan, 1977: 113-14).[6]

[6] Lacan makes a distinction between 'other' and 'Other' as they are used in analysis: the former is the subject, the latter is 'the place of the pure subject', Hegel's 'absolute master', the 'witness to the Truth' in Speech (1977: 337). The unconscious is the 'discourse of the Other' and man's desire is 'the desire of the Other'. He also explains that the subject who occupies the place of the Other is the Mother (p. 344). Because of his demand for love, 'the subject remains in subjection to the Other and raises it to the power of absolute condition (in which 'absolute also implies 'detachement', p. 345). Fusini frequently refers to

Kristeva goes beyond the Lacanian explanation of language as substitution for a lack and relates the metonymic chain of desire (like Fusini's metaphors) to the maternal pre-oedipal drives that reside in the semiotic *chora* (1984: 28). In her distinction between the Semiotic and the Symbolic, she develops further the notion of the transgressive potential of language.[7] Her main interest is how the semiotic is manifested in the linguistic transgressions that emerge in the writings of female and male authors. Such transgressions represent the rapture of the unity of the symbolic system and the struggle between the paternal order and the maternal imagery (1984: 47-52). In Kristeva's definition, the semiotic corresponds to the 'anarchic' pre-oedipal sexual drives that constitute the corporeal and libidinal matter on which the signifiers are formed. The semiotic has no hierarchies, is of a polymorphous nature and is therefore associated with the 'feminine' and the space of the maternal body. She calls this space *chora*, where the child's subjectivity is formed and where the subject is both produced (life) and threatened to be engulfed and annihilated (death drive). The pre-oedipal semiotic drives are 'assimilating' and 'destructive' at the same time and the 'semiotized body a place of permanent scission' (1984: 27); the 'destructive wave' is a dominant trait of a drive, of which, and here Kristeva refers to Freud, the death drive is the most instinctual one (p. 28). Kristeva defines the *chora* as a 'nonexpressive totality' formed by the drives that are generated in the semiotic. The *chora* presents itself as rhythm that precedes spatiality and temporality and underlines figurations and specularizations resembling the kinetic rhythm (pp. 25-26).

Whereas Kristeva's semiotic is maternal (the space of the Lacanian Imaginary), her symbolic is regulated on the Law of the Father and the social order, and marks the repression and regulation of chaotic semiotic fluxes. Social organizations, like the family structure and language, belong to the symbolic and are forms of 'ordering' of the *chora*: 'The mother's body is therefore what mediates the symbolic law organizing social relations and becomes the ordering principle of the *chora*' (1984: 27). The language system is an example of the symbolic, in which the semiotic emerges under the form of rhythm, intonation and disruption of language. These elements are repressed and cannot be pinned down by the rationality of linguistic signs, but emerge explicitly

the Lacanian Other (1981: 38, 151; 1986: 101; 1993c: 43; 1995b: 16) and attaches to the Mother the traits of 'absolute master' and object of desire from which, like from the Lacanian Other, one needs to separate.

[7] From now on, I shall use the small initial for 'semiotic' and 'symbolic', except when I refer to the three Lacanian registers of the Imaginary, the Symbolic and the Real.

in literary texts of avant-garde writers (such as Joyce and Mallarmé) as well as in madness, holiness and poetry (pp. 29-30; 48-51). Like Kristeva, Fusini grants the maternal place and language a central position. However, she gives them a Lacanian rather than a Kristevan interpretation, by placing them between the Imaginary, the Symbolic and the Real.[8] Fusini believes that the maternal body and the maternal language belong to the Real, the unspeakable, which seems to preclude the possibility of establishing a matrilineal genealogy from mother to daughter. Fusini's position towards the transgressive power of language is more conservative than Kristeva's, as it rests on the assumption that it is not language that can or has to be transgressive, but it is the way people experience the pre-oedipal contact with the mother: because it is a real experience – one that, as we shall see, she identifies with the Lacanian Real, it cannot be described by language.

Referring to the Lacanian definition of the three registers of the Real, the Symbolic and the Imaginary, Fusini explains 'immaginario' as belonging to the personal and affective sphere of the 'I': the stimuli a person absorbs from the objective reality and projects in the form of personal images or words. With symbolic, she intends all the meanings that have been attributed to objects and words by tradition and culture, before the subject was 'born into language' and which he/she has to accept as a matter of fact (1993a: 99-100; Appendix II). Like Lacan, Fusini believes that the symbolic is not conquered through sexual activity but through language: 'È parlando che ognuno di noi prende posto nella commedia umana' (2003: 53). However, contrary to Kristeva, she does not connect the female 'immaginario' to the physicality of the female subject, but tends to use phallic metaphors to indicate those parts of the body that relate to forms of creative expressions. She specifies that language is a weapon of female power being the

[8] It is interesting to note that Fusini uses the term *kore*, that sounds like *chora*, when she writes about 'la cosa materna'. *Kore* is a Goddess from Greek mythology, 'la divina fanciulla'. In *La luminosa*, Fusini explains that in the myth of 'Kore and Demetra', *Kore* embodies the secret of the relationship between mother and daughter: 'Il movimento essenziale di questa coppia è quello di una madre che *sta*, e una figlia che *scompare* e *ricompare* annualmente [...] Eterna è la madre che piange ciò che è trascorso, e col pianto ne custodisce il luogo del ritorno' (1990: 127, Fusini's italics). In *Uomini e donne*, she takes Athena as an example of a *kore*: she was adored by the people as if she was a mother, but, indeed, she was a virgin, 'una *kore* libera dalla madre' (1995b: 30-31). To Fusini, *kore* is 'la cosa materna' (rather than the mother's place like the Kristevan *chora*), namely a 'dote che la madre tramanda' (p. 143) and from which the daughter strives to separate.

counterpart of the male phallus. Indeed, she notes how the first words ever pronounced in the Bible are Eve's, in her conversation with the snake, and comments:

> Nelle commedie elisabettiane due sono le protuberanze carnose che nella creatura umana attirano l'attenzione: una, il pene, è la fonte del potere maschile, e tradotto in Fallo ne diventa il simbolo; l'altra, la lingua, è la fonte e lo strumento del potere femminile, *the female weapon*, l'arma femminile (2003: 38).

In the past, female power used to be located in the language women used: 'Nella bocca, la lingua svelta tagliente, mobile eretta, quasi come un pene che nelle bisbetiche andava domata' (2003: 82). The vagina was considered the main cause of venereal infections, the open mouth of demonic power. Writing for women is a phallic activity: the female physicality that grants eternity to the woman through procreation is substituted with its phallic counterpart, 'la scrittura', that is equally creative, 'l'infinita fuga dalla morte attraverso la creazione' (1977: 13). Fusini points out that the woman has been silenced by the Platonic distinction between matter/female and spirit/male that generates the split between mind and body: 'lei "bella senz'anima" non poteva che essere muta' (p. 12). She acknowledges that when emancipated women, like Woolf, start writing they enter a male dominated discourse, 'un movimento assimilitivo che tiene al suo centro il fallo' that does not recognize the 'other' if not to assimilate and eliminate it (p. 11). Fusini attributes the same engulfing phallic nature to motherhood and the act of creation/procreation. Therefore, a woman writer, like Woolf, has to sacrifice her concrete body for the discourse of the other (p. 13). In commenting on Woolf's *Diaries*, she describes her writing as coitus: 'In rapporto come di coito Virginia dà alla scrittura il suo corpo, perchè diventi "rivolto di parole". Lo scambio è mortale' (p. 16).

During the interview I conducted with Fusini, she declared that the tower and the lighthouse in the symbolic system of language are recognized as phallic symbols (Appendix II). Although she does not question the origin or relevance of these symbols as such, she feels free to modify the context in which they are used (see Section 1.6). Overall, Fusini acknowledges the marginality of the woman's 'voice', but she places women in a privileged position: because women are not fully represented in the symbolic, they enjoy greater freedom of mind then men, who, instead, are 'anchored' to the names and meanings (signifier and signified) that language attaches to things

(1995b: 13). Fusini's position on the nature of female writing seems to be ambiguous as she does not define in clear terms the relationship between femininity and writing.[9] On one side, she rejects the traditional dichotomies of physical lack with wich some critics, such Cixous (1981b: 225) and Irigaray (1985a: 83), approach the works of female writers (Fusini, 1977: 18).[10] On the other side, she claims that female writing offers a different way of looking at reality and is a writing that stems from her marginal position in the male dominated world: 'Lo sguardo è naturalmente legato alla posizione del soggetto: a partire dalla posizione sotto-messa della donna, lo sguardo della donna è orizzontale e avvolgente: poichè conosce ciò che vede, lo sguardo della donna conosce ciò che gli/le si stende intorno, o sopra' (p. 19)'. Recalling Freud's definition of female nature, she goes so far as to say that women's writing, like poetry, is narcissistic, self-mirroring and moved by autoerotic libido and the obsessive search for seductive words that best express the sensual apprehension of reality (p. 19).

Some confusion emerges between a socio-political and an essentialist/psychoanalytical perspective in Fusini's view of femininity. First, she rejects the assumption that the difference between male and female language resides in the anatomical lack of the penis (and consequently of the Phallus). Echoing Lacan, she attributes the alienation of language to the irreparapable gap between the word and the thing that affects humanity as a whole, independently of gender difference (1977: 6). However, a few lines later, she claims that the emancipated female writer has feelings of revenge and jealousy for the anatomical difference, or lack, that she suddenly discovers in herself. Therefore, she enters the male world of discourse from a position of outsider, but soon moves towards a world ruled by economical and juridical norms: 'la realizzazione fallica nel libro segna l'avvento della donna-scrittrice: scrittrice *uguale* anche se donna', where 'uguale' means that the woman enters the world of exchange by acquiring the juridical status of an author responsible for his/her own product: 'Corrisponde ad esso uno *status*: non un

[9] Dacia Maraini comments that in *Nomi*, Nadia Fusini, with her eclectic style, eludes the question of the difference between male and female writing. By analyzing the works of female writers only, she suggests that the difference exists as a matter of fact, 'data per scontata' (1987: xi).

[10] In 'Sulle donne e il loro poetare', Fusini rejects the Platonic dichotomy 'concrete writing=female' versus 'abstract writing=male'. She explains: 'Come se la letteratura fosse appunto speculare rispetto alla realtà, e non si situasse invece altrove. O che il problema del linguaggio si possa differenziare in maschio/femmina in base a un realismo simbolico fondato sull'anatomia che vede il buco della donna, buco nominato tale dalla presenza del pene, la sua alterità dal Fallo. Così la donna sarebbe, perchè priva di pene, priva di parola'. She believes, instead, that 'non di pene si tratta, ma di fallo; e cioè del suo equivalente simbolico' (1977: 6).

corpo' (1977: 14-15, Fusini's italics). Elsewhere, she suggests that Freud's, Lacan's and Lou Andreas Salomé's idea that the artist is essentially female may be the consequence of the experience of lack the woman is thought to undergo in a patriarchal culture:[11]

> Quando Freud, Lou Salomé, Lacan, i poeti, ci dicono [...] che l'artista è donna, non potrebbe voler dire che essenziale alla creazione è questa esperienza, o sensazione, del vuoto, della mancanza, del mancare-a. Del non avere? E non è questo, perlomeno, e non è così che c'è stato consegnato il 'femminile'?. (1992b: 77)

Fusini acknowledges that she has been unable to offer an exhaustive answer to the question of the relationship between women and writing. In trying to find some justification, she refers back to the female/maternal body: 'Quei fantasmi che volevo combattere so che a volte mi hanno di nuovo sviata: quel corpo che volevo prendere (la donna) so che tra le mani non mi ha lasciato che parole' (1977: 20). The implicit association between the 'ghost' and the female body echoes her concern with the ghostly presence of the maternal body in Woolf's life and works. The ambiguity of her definition of femininity and the female role in society that emerges in most of her writings seems to stem primarily from the confusion (or co-fusion) of femininity with maternity. As she declares, the maternal symbolic power is inherent in all women, independently of their having experienced motherhood or not (Appendix II).

Fusini maintains that it is life, rather than books or myths, that teaches us the mother's body; together with Kristeva, she believes that the pre-symbolic attachment to the mother that infants experience in the pre-natal stage is the source of the symbols and images of the maternal language. However, she feels that one cannot speak 'il luogo materno' because it is a real place where we all have been, and a place cannot speak (1993a: 101). In the same way, it is impossible to write about sexual intercourse. Quoting Freud's *Three Essays on Sexuality*, Fusini comments: 'Tutto quello che si scrive parte dal fatto che non sarà mai possible scrivere come tale il rapporto sessuale'

[11] Lou Andreas Salomé (1861-1937) was born in Russia but had German and Danish blood. She was one of the most eminent female intellectuals of the beginning of the twentieth century. Both her life and her works on psychoalaysis were strictly connected to the names of Nietzsche, Rilke and Freud. For details on Salomé's life and works, see Livingstone (1984), Martin (1991), Fusini (1992d) and Mazin (2002).

(1977: 21). This indicates that Fusini associates the experience of the maternal with the erotic experience.[12]

To Fusini, the female body is always associated with a maternal body, 'il luogo materno', where the child experiences the real, which is made of images and sensations that cannot be described: 'c'è il silenzio e la lingua non arriva ad articolare l'esperienza' (1993a: 101). The symbolic register, instead, offers a language of 'luoghi comuni' that men and women have shared through times and cultures, but that misrepresent the experience of the maternal body. As a consequence of its un-representability in the symbolic, the maternal register cannot be transferred from the mother to the daughter. Indeed, although Fusini acknowledges that the register of the real is rooted in personal experience, she also admits that her experience as a mother has not helped her move into 'il luogo materno': 'Vedo mia figlia, so che io l'ho generata, ma il corpo materno nella sua invadenza, nella sua concretezza, nella sua iperrealtà è sempre assolutamente quello di mia madre' (p. 100). The feminist psychoanalyst Silvia Montefoschi maintains that the daughter may develop difficulties in coming to terms with her maternal identity as a consequence of the negative effects that an overprotective mother has on the development of the child's self (1993: 99-101). Although it is not appropriate to draw conclusions on the relationship between Fusini's experience as a daughter/mother and her views on the maternal on the basis of a few comments she has made on her personal life experience (1995b: 89), it must be noted that the maternal body and the maternal language in her writings always retain elements of something obscene (in the sense of 'ob-scene') and incestuous: 'una eccedenza reale difficilmente sublimabile'. Daughters find the maternal body shameful and tend to push it away from their conscious life (1993a: 100-01). The unconscious drive of the children is to maintain the integrity of the mother's body as an object of desire: 'Io credo che questa lingua materna sia una

[12] Kristeva expresses a similar view on the role of the *chora* suggesting that women cannot speak maternity or femininity because they are too close to the semiotic (Groz, 1990: 162-63). Elizabeth Groz laments that Kristeva exalts those male artists that break through the symbolic but disregards those women writers who have contributed to language innovation: she reduces women to either 'maternity providers' of the feminine *chora*, or feminists. To Groz, Kristeva is a 'dutiful daughter' who accepts women's passivity and subordination posited by psychoanalysis and practiced in patriarchal culture (pp. 166-167). Groz's definition of 'dutiful daughter' seems to be applicable to Fusini's discourse as well, whose position on the phallic mother and the patriarchal symbolic is very close to Kristeva's, even though she does not aknowledge the influence of Kristeva. When, during my interview, I asked Fusini to clarify her relationship with Kristeva, she replied that she had never studied her thoroughly and rejected the possibility that she was influenced by her; however, she admitted having read all her books and having found her a very interesting and intelligent woman (Appendix II).

lingua ancora fortemente incestuosa, che si vuole mantenere intatta per poter restare oggetto di desiderio.' (p. 100). And, again: 'A noi la tragedia ci dice quanto possa non essere gloriosa l'eredità materna e quanto ci sia di indicibile nella relazione con la madre, una madre che ci può consegnare la sessualità come luogo che fa paura' (p. 103).[13] Irigaray expresses a similar concern with the importance of maternal sexuality, but without referring to its threatening aspects. On the contrary, she laments that the female body is often identified with its maternal roles (breast = breast feeding) that put the woman in the position of an object of the child's needs; she argues that breast feeding is, on the contrary, a proactive behaviour in which the woman feels pleasure, and concludes that woman and mother must be recognized as two similar sexual subjects (1992: 59). Yet, Fusini is not concerned with the creation of a female symbolic through the social reconstruction of mother-daughter or woman-woman relations. She refused to join the Italian feminist community 'Diotima', led by Luisa Muraro, on the grounds that her engagement with feminism is not 'un programma politico, un programma di gruppo' (Appendix II). She believes that any intelligent woman, who questions her female identity can recognize how much power she derives from the maternal figure, even though she decides to step away from it. To her, this is not a political issue but rather a moment of self-knowledge that allows a woman to see how she can feel comfortable within particular models imposed by society (Appendix II). Fusini seems to reject any category that encloses her individuality into a choral 'we' (see Section 4.5). She declares that she has drawn her conclusions on the nature of gender difference from her own experience of gendered self (child and woman); the injustice she had to face in her life caused her to react instinctively and resist the others' attempts (her mother's) to make her fit into female stereotypical canons of looking pretty and being well dressed. In her instinctive reactions, she recognizes the androgynous nature of her own personality. If she feels she can sympathize with the feminists nowadays, it is because she feels she has shared similar injustices and, like other women, she has been sent 'into exile'. With injustice, however, she does not refer to anything outside the self, such as social or political issues. For Fusini, justice, like self-identity, can only be attained by the individual through self-analysis in relation to

[13] Fusini refers to Euripide's tragedy, *Hippolytus*. Phaedra is ashamed of her mother's sexuality and therefore negates her own sexuality. Pasifae, Phaedra's mother, is 'una madre che ha copulato col toro e ha goduto, una madre potente, sessuale, sessuata' (1990: 103). When Phaedra meets Hippolytus, who is a virgin and an upright citizen in a civilized Athens, she feels a sense of guilt.

the other: 'Nella realtà del cuore umano so che potrò trovare la giustizia: incancellabile' (1995b: 89).[14]

Fusini encourages women to enrich their own 'immaginario femminile' and develop it further in their language and creative activity (1995b: 7-8). As regards more specifically her use of language, she shows some difficulty in letting her own 'immaginario femminile' emerge; instead, she tends to draw on the philosophical and psychoanalytical jargon that has been heavily criticised by other feminist thinkers, such as Cavarero (1990) and Lonzi (1982), because it belongs to the symbolic order. The symbolic register is to Fusini 'una lingua assoluta che procede per simboli, che non ha come referente la realtà, ma che tuttavia ci offre delle configurazioni linguistiche che ci aiutano a pensare a lungo' (1993a: 99-100). In other words, contrary to other feminist thinkers, such as Cixous, Irigaray and Muraro, not only does she leave unquestioned the validity of the symbolic order for the representation of woman, but she uses it herself as a part of the cultural heritage that guarantees communication among people. This is a Lacanian standpoint: Lacan maintains that the subject attaches the value of symbols to visual objects. It is through these symbols that s/he interprets the world (Ragland-Sullivan, 1986: 168-70). We shall see how, in her translations of Woolf's novels, Fusini makes use of standard language and symbology that enhance communication, thus bridging the gap between the subject and other/Other. The need for successful communication prevails over the representation of the female imaginary (or the maternal language) that is said to be a landmark of Woolf's 'female sentence' (see Section 5.2).

In this section, I have outlined some key points that emerge from Fusini's critical writings, in order to show that she draws on the Lacanian notions of the Real, the Symbolic and the Imaginary, and on the Kristevan *chora* to define the role of the maternal place ('il luogo materno') in femininity and female writing. My analysis of her translations will reveal that her difficulty in finding a position for femininity and

[14] Maria Grazia Minetti explains that the movement of 'Autocoscienza' originated from women's need to recreate the feeling of fusion with the mother's body and belonging. However, it failed to offer a safe environmet in which women could recognize themselves as individuals and as 'different'. Indeed, women were able to satisfy their 'sense of being' but not of 'being oneself'. This became a factor of paralysis inside the groups and led women to retrieve into abstract ideologies and idealizations in order to inflate their empty Self (1993: 115-27).

motherhood outside the symbolic order is reflected in the language she uses, a language that often betrays Woolf's 'female sentence' and the 'immaginario femminile'.

1.4 The word and the symptom in the practice of literary criticism

According to Lancan, during the pre-natal stage before the infant enters the Symbolic order, the Real is closest to subjective experience. This is the stage when the Imaginary system is formed. As Ragland-Sullivan puts it, 'the Real is the umbilical chord of the Symbolic, the residue behind all articulation which cannot be eliminated' (1986: 189).[15] Lacan calls the language that is formed in the Imaginary 'Imaginary Semantics'. The role of the analyst is to interpret the patient's discourse in order to understand what place the (m)Other's Desire and the Law of the Father occupy in the patient's subjectivity (Ragland-Sullivan, 1986: 194). The psychoanalyst has to try and recompose the identity of the subject and help him/her become one with the assumption of his/her own desire (Lacan, 1977: 44-46) In other words, to Lacan, the psychoanalyist has to help the patient find the Truth about him/herself. In order to do so, s/he has to find out what is hidden behind the wall of 'empty words' and introduce the patient to the 'primary language' (the 'full word'), namely the language the infant learns when s/he begins to speak. The goal of analysis is to bring to life the Real about a patient by studying his/her symptoms. Indeed, in the symptoms (such as anxiety, neuroses) the word is driven out of conscious discourse (pp. 84-90).

In her article 'La lettera del sintomo', Fusini compares her practice as a literary critic to the role of the psychoanalyst. By recalling Freud's theories on the relationship between the symptom, the word and the symbol, she uses the word 'lettera' to indicate both the 'word' and writing itself. She maintains that language is originally metaphorical because it has its origins in human passions, needs and affections, that are the *tropoi* of figurative language (1992b: 72).[16] This roughly corresponds to Lacan's notion of

[15] Ragland-Sullivan claim that, by placing the Real beyond the Imaginary and the Symbolic, Lacan breaks the continuity between the three registers; he also blurs the borders between conscious and unconscious by making language structures (symbols, metaphors, metonymy) manifestations of the Real and of the forces of desire and narcissistic drives (1986: 195).

[16] The meaning Fusini attributes to 'lettera' bears a resemblance to Lacan's 'letter'. In 'The Agency of the Letter in the Unconscious', Lacan explains that 'letter' means, quite literally, 'the material support that concrete discourse borrows from language', where language is the universal structure that pre-exists the moment when the subject 'makes his entry into it' (1977: 163).

'primary language' or 'Imaginary Semantics' that is oral and unconscious and precedes writing. Fusini claims that, although 'la madre del linguaggio è la passione', as soon as language is transferred into the system of signifiers and becomes a written word, it loses its strength and vitality and gradually moves towards its death. This, she explains, is why Freud found in the 'lettera' the '*disagio* della civiltà' (1992b: 72).

The symptom is a substitution of what the subject has repressed in his/her own consciousness: 'Il sintomo è una formazione sostitutiva: qualcosa *messo al posto* di qualcos'altro'. The critic, like the psychoanalyst, has to analyze the symbols (or the letter) in order to discover what has been removed and to reveal 'il mistero della letteratura' (1992b: 73). Therefore, the role of the critic is not so much to interpret the text, as to reconstruct the associations hidden in language: 'Si tratta cioè non tanto di scoprire ma di *invenire*, di trovare procedendo: è un *operari*, un trasformare/procedere man mano che si trova' (pp. 72-73). In my analysis of her translation, I shall show that 'inventio' is the dominant trait in her translating practice.

Fusini clarifies her own practice as a literary critic by bringing the example of her reading of Anais Nin's diaries. Working with a literary text means to her 'mettermi in rapporto con un corpo morto che devo far rivivere e se sarò attenta, diligente, paziente, se mi preparerò e aspetterò, qualcosa accadrà per cui quel corpo bianco murato riprenderà a vivere' (1992b: 74). Her interest in the 'dead body' seems to have a double meaning: on one side, it means to discover what is hidden behind the letter or symbol; on the other, to find out how the writer copes with an absence. In other words, to Fusini, the hole that the symbol creates by breaking through the barrier of language corresponds to the hole left by a missing person that she always identifies with the maternal or paternal figures. Indeed, the way she approaches and interprets Nin's diaries is similar to the way she reads and translates Virginia Woolf. She sees in the autobiographical work of Nin the concealment of the void left by the departure of her father: the diary is a gift of the writer for her father, who can read it on his return; Nin's' intention is to seduce him and obtain the attention and love of which she feels deprived. Similarly, in her criticism and translation of Woolf, Fusini highlights how the absence of the mother affects the way Woolf sees reality; she believes that this absence is the primary source of inspiration of her writing. In her literary criticism, Fusini applies the method of psychoanalysis:

> Ora non sono così ingenua da non sapere che i personaggi di un romanzo non sono personaggi reali: ma il punto è che queste formazioni linguistiche al tempo stesso illuminano e proteggono, ritrovano nel senso di invenire, delle strutture profonde del desiderio e rivelano mascherandole le profondità abissali a cui si volge l'esperienza umana, con i suoi conflitti. In questo la lettera porta alla luce, proteggendola, una sorta di verità animata di quell'ineffabile evento che è l'esperienza umana. In quanto partecipe di questo evento, la letteratura a me interessa; e in quanto sintomo di questo lavoro, la lettera mi affascina. (1995b: 76)

To Fusini, the symbol is a very powerful means of expression because it can break through the Lacanian wall of 'empty words' and make a hole (1992b: 74). In reading and translating literary works, Fusini wants to revive the dead word of old texts, make them re-live and find the key to the understanding of how these texts are symptomatic of the authors' life experiences. In particular, how they express the sense of emptiness left by the lack of relevant others, missing parents or missing objects of love.

1.5 The Real and the word in Fusini's reading and translating of Woolf

Fusini often refers to the Real identifying it as the 'void' surrounding human beings, who try to fill it with the help of language. The Real is the space of the Other/Mother and the Father, those relevant symbolic or real people who initiate the child's interaction with the world and mediate his/her relationship with the others in life. In her critical writings, the 'cosa materna', or Real, appears under the form of silence, sacrifice, empathy, roots, house, the womb (1986: 100; 1993a: 99-10).

Fusini exemplifies the Lacanian dichotomy between language and the reality of the 'being' through the figure of the Sybil, the oracle and a maternal symbol.[17] The Sybil is an intermediary between God and men and speaks words that are not hers and that men

[17] Eric Neumann, in *The Great Mother*, makes a connection between the womb, the mouth and the Logos: 'the positive femininity of the womb appears as a mouth [...] and on the basis of this positive symbolic equation the mouth as "upper womb", is the birthplace of the breath of the word, the Logos.' (1963: 168). Sandra Gilbert and Susan Gubar lament that Neumann's text has been neglectd by the critics. The two critics point out that, unlike Freud and Lacan, Neumann is close to Kristeva's theory that sexual difference is pre-oedipal, and that 'the symbolic contract is signed before the social contract'. They suggest that verbal signification does not arise in confrontation with the Law of the Father but with the 'role of the mother' (1989: 98).

have to try and interpret. The Sybil is described as maternal and erotic, while she is 'vomiting' words. With her maternal traits, she shows that the split between the speaking subject and language is best exemplified by a woman: 'Alla vetta di questa divisione tra il soggetto e il linguaggio, a sua epitome, sta (è stata posta) la donna: qui ella domina, all'altezza di questo taglio, che nella sua figura si compendia' (1995b: 52). Her prophetic talking shows that language is a question mark, always open to interpretations, and that human beings use language because they desire to establish a relation with the other: 'Parlando, al di là del vuoto del suo dire, l'essere umano soprattutto desidera'. The mouth of the Sybil metaphorically represents the openness of the subject and the desire to fill in the void created by what s/he lacks. To Fusini, language is by nature a question, it is always incomplete and open to interpretations. Speaking means to want an answer, an interlocutor and feedback. Language is an expression of desire: with her language, the Sybil expresses her desire for what she cannot have, namely death, because she is doomed to eternal life (p. 53).

Fusini interprets Woolf's fictional and critical writings as an expression of her desire for a life that she lacked and that, thus, she needed continuously to recreate through language; indeed, Virginia could never grasp, but only desire Truth (the Real, 'la cosa materna', or the mother): 'Il che vuol dire che la cosa è lì, ma lei non è all'altezza di quella presenza. Il suo grido è il grido di chi sente nella presenza la distanza, quanto sia lontana; e quanto 'manchi' (1986: 108).[18] Through writing, Fusini clarifies, Virgina (like the Sybil) establishes a relation with the external world and becomes a mediator between 'la cosa', the thing that demands to be written, and the word. She explains that this mystical relation between the subject and the object can only be expressed with the poetic word, which is what determines Woolf's evolution from the realist writing of her early works (such as *Night and Day*) to the symbolic style of *The Waves*. Fusini claims that Virginia Woolf and Emily Dickinson are examples of writers who needed to write in a poetic or symbolic way to try and establish their relation to 'la cosa'. 'La cosa' is the sound of one's own existence that Woolf perceives from the external stimuli,

[18] Fusini uses the Italian verb 'mancare' with its two connotative meanings: to 'miss' that expresses the figurative meaning related to the sphere of emotions and feelings, and to 'lack' that retains the concrete meaning referring to the absence of an object. She plays with the double meaning of the English word to show the bi-directional effect of her mother's absence on the daughter. Virginia misses the mother and, therefore, she lacks the words to express her vision of reality (1986: 108).

namely images and books that form 'il testo del mondo' (1986: 76).[19] Fusini uses the metaphor of the 'haunted castle' to indicate the nature of the word in Woolf's later symbolic style: the word is not empty and does not need a subject or a referent to acquire a meaning, like in realist writing, but it is inhabited by the Other, the ghost in the castle: 'Non più dunque parola vuota, che aspetti dall'io e dal tu, nè tantomeno dal referente reale, una convalida, essa è parola abitata, o infestata dall'Altro – come il castello del fantasma (1986: 101)'. Woolf's writing is seen by Fusini as a continuous fight with the word, with which Virginia is never satisfied because she always feels that there is something that must be reached. Similarly, she defines her own translating as a tormented and frustrating struggle, a painful search for the words that best capture the voice of the original and reproduce its essence into another language (Appendix II). In her translating practice, she seems to imply that it is possible to reach the 'thing', by finding the 'perfect word' that captures the sound of the original text.

To conclude, according to Fusini, for Virginia the mother is the Truth, the Real, that void that she attempted to fill with her writing throughout her life, and that she finally met in the moment of her death. In order to try and overcome the gap between subject and language, or the Real and the Symbolic, Fusini as a translator tries to find a way to 'possess' or become the original voice in order to be as close as possible to the Real. In her search for the 'perfect word' that reveals the Truth behind the original text, Fusini breaks through the 'transparent veil' that Woolf interposes between herself and reality. This will emerge clearly in her translations, where she often uses words that detain absolute value, thus countering Woolf's relativism, and where she tends to erase nuances of transparency (Section 5.4.2).

1.6 The cover of *Al faro*. The symbol, the symptom and the maternal symbolic

Theorists of Translation Studies point out that the importance of paratextual information is often neglected in the analysis of translated texts (Baker, 1996; Cristafulli, 2002). Keith Harvey maintains that the 'bindings' of texts (titles, cover photos, back covers) constitute the threshold between the reader and the text; they help to 'identify the

[19] In Section 4.2.4, I show that Fusini's uses the phrase 'quella cosa lì' in her translations to indicate some abstract concepts belonging to the sphere of the Real that cannot be grasped by the subject.

processes of negotiation encoded in translations themselves and to capture essential aspects of the ideological trouble caused by them' (2003: 68). The front cover of *Al faro* offers interesting points of analysis that help clarify Fusini's translating intentions as well as the expectations her text provokes in the readers; in particular, in my analysis I show that Fusini holds contradictory views on the relationship between mother and daughter and between mother and writing.

In a letter to Roger Fry (May 27th 1927), Woolf wrote: 'I meant *nothing* by The Lighthouse. One has to have a central line in the middle to hold the design together'. She also added that 'directly I'm told what a thing means, it becomes hateful to me' (Woolf, 2003: 228). Fusini argues that the image of the lighthouse on the front cover of *To the Lighthouse* is 'un volgare simbolo fallico' that does not reflect Woolf's intentions in writing the novel (Appendix II). This image contradicts current interpretations of Woolf's novels. David Daiches, for example, maintains that the lighthouse standing alone in the middle of the sea is the symbol of the individual that is both a unique being and a part of the flux of history. To reach the lighthouse means to surrender to the uniqueness of one's self and to embrace the impersonality of reality (1945: 84). Fusini chose a picture of Virginia instead of a lighthouse for the front cover of her translation: a photo of Virginia wearing her mother's dress. She thought it was of fundamental importance to put a female character on the cover that would represent firstly a female presence, and secondarily a maternal figure (Appendix II).[20] This image stands in oppositon to Daiches' views of the impersonality of reality, as it presents the image of a person who is firmly rooted in her own origins. Indeed, in my analysis of the translations, I show that Fusini tends to erase the sense of dissolution of subjectivity and the 'flux of consciousness' and to place the subject within a concrete reality marked by precise points of reference (Section 5.9.3). This sense of a concrete reality that Fusini interpolates into Woolf's novels seems to have its origin in the maternal figure seen as a phallic mother. In *Al faro*, the lighthouse appears on the internal side of the front cover: the image of Virginia wearing her mother's dress is thus superimposed to the image of the lighthouse (Appendix I). In order to counteract the phallic symbol that, according to

[20] In the interview I conducted with Fusini, she explained that she chose this picture among a few suggested by the publisher. The photo was taken by Beck and Macgregor and published in British *Vogue*'s 'Hall of Fame' in 1924. In the picture, Woolf 'wears a Victorian dress, complete with leg-of-mutton sleeves, that belonged to her mother' (Silver, 1999: 92). This picture was said to have established 'a split between Virginia Woolf writer and Virginia Woolf beautiful woman and fashionable icon' (p. 91).

Fusini, is inherent in the image of the lighthouse, she uses a visual representation that shifts the emphasis onto the mother's ghost: the maternal symbolic becomes a substitute for the phallus and the mother figure is charged with phallic traits. By bringing to life the ghost of the mother, Fusini suggests that the mother-daughter relationship is a central theme in the novel; she also implies that the daughter's desire for the mother and for all the qualities she has instilled in her (such as language and art) deprives the father of his privileged role in the symbolic order. In this image, the symbol of the Father as an 'unreachable God' (the lighthouse) is replaced with a symbol of maternal presence that empowers and sustains the daughter.

In Freudian and Lacanian psychoanalysis, the phallic mother is the archaic pre-oedipal omnipotent and genderless being, upon whom the male child projects his own characteristics and the attributes of his phallus. Because she is both the object of desire and the subject who desires, the female and male child seeks from her sexual satisfaction and self-narcissistic gratification. After the oedipal phase, however, the male and female child turns away from the mother: the girl blames her for not having the phallus, the boy because he feels threatened with castration and turns to the father for self identification (Feldestein & Roof, 1989: 314). In *The Revolution in Poetic Language*, Kristeva attributes narcissism and self-gratification to the phallic mother. She defines the phallic mother as 'the addressee of every demand, the mother occupies the place of alterity. Her replete body, the receptacle and guarantor of demands, takes the place of all narcissistic, hence imaginary, effects of gratifications: she is, in other words, the phallus' (1984: 47).[21] According to Lacan and Kristeva, the phallic mother is the whole unified body that the child sees reflected in the mirror, against which the child compares his/her own self. This image, however, does not correspond to the fragmented subjectivity of the child at this stage in his/her life. In the mirror stage, the child learns to separate him/herself from his/her own image of a fragmented body and fragmented subjectivity, and starts to see things as representations of other things (other than him/herself); this allows the child to grasp the concepts of substitution and symbolization (Groz, 1990: 155-56). Irigaray does not believe that the mother is represented by the unified image that the Lacanian child sees in the mirror. She argues

[21] Elisabeth Groz points out that Kristeva's definition of the phallic mother is the consequence of her masculine view of maternity (1990: 151).

that this image does not represent the real mother but a fragmented self (1981).[22] Other feminist psychoanalysts, such as Jessica Benjamin (1990), take their distance from this psychoanalytic approach and promote the need for the realist representation of the mother as a 'whole' human being. Object-relations theories define feminine realism as the ability to represent a unified female subject made of contrasting elements and the attempt to recompose the mother/son and mother/daughter relationship that was split by patriarchy and traditional psychoanalysis.[23] In the front cover of *Al faro*, the mother is represented by means of an object, the dress. Contrary to Lacan's and Kristeva's image of the whole unified body reflected in the mirror, the dress represents an empty subject suggesting an absence. The dress does not match the image of the maternal 'replete body' conveying the idea of fullness and power, nor the realist representation of a unified 'human' subject: it stands for a ghostly presence, the Lacanian Other, the empty subject that needs to be filled with the 'full word'.

Referring to Jakobson's distinction between metaphor and metonymy,[24] Lacan declares that metonymy is 'the part taken for the whole'; it is based on '*word to word* connection' and forms 'signifying chains' that consists in the 'sliding' of one signifier into another one (1977: 172-73, Lacan's italics). Metaphor, on the other hand, is the result of the conjunction of two signifiers ('metonymic connection') but with the addition of a 'poetic spark' that 'flashes between two signifiers one of which has taken the place of the other in the signifying chain' (p. 173). In other words, metonymy is a substitution and metaphor a replacement (or '*One word for another*', p. 173, Lacan's

[22] Although Irigaray does not mention Lacan or Kristeva in her article, she refers to the mirror-image as a falsification of the mother's self, which generates separation between mother and daughter: 'A self separated from another self [...] The self that you see in the mirror severed from the self that nurtures' (1981: 63-64).

[23] According to Jessica Benjamin's intersubjective theory (which is rooted in object-relations theory), the relationship between mothers and children and, subsequently, between the children and the others, should not be a subject/object but a subject/subject relation, where the subject and the others are distinct but interrelated beings. For Benjamin, the mother must acquire a status of subject in order to allow the child to recognize her as a subject and gain recognition from her in equal terms. The principles of recognition and assertion are fundamental for both the mother and the child to develop positive relationships with the others (1990: 75-76).

[24] In analyzing aphasic disturbances in speech, Jakobson and Halle identify differences in children's production of metaphoric and metonymic constructions. They deduce that metaphor belongs to the axis of selection and substitution and metonimy to the axis of combination (synecdoche). In Russian lyrical songs, metaphoric constructions predominate, whereas in heroic epics metonyms are more common (Jakobson and Halle, 1975: 90-91). Lodge explains that prose and realist writing are metonymic, whereas poetry and romantic writing are metaphoric. He suggets that, since modernism is a reaction to realism, it is symbolic and metaphoric. He quotes the example of the titles of Edwardian and Victorian novels realist novels that often present names of places and persons, whereas the titles of modernist novels, such as *To the Lighthouse*, tend to use objects and to be metaphorical, or quasi-metaphorical (1976: 484).

italics). Whereas a metaphor is a symptom, a metonymy is desire (p. 193). The substitution of the lighthouse, a symbol for the phallus, with Virgina wearing her mother's dress is the substitution of a metaphor with a metonymy: the dress is in metonymic relation with the mother, it is a part representing the whole. The sliding of the signifier 'mother' into the 'signifier' dress is an act of disembodiment that leaves the original signifier empty: a ghostly figure and an empty container (the dress) that needs to be filled with another subject (the daughter and her word). Hence, the dress, like language, is the visual representation of the failure of the signifier (the picture) to fully represent the signified object (the mother). As I mentioned before, Lacan defines human desire as the desire for the Other/Mother. According to Lacan, the lack in the Other parallels a lack in the 'I'; similarly, the lack in the 'I' makes the Other incomplete. To Lacan, anxiety and obsession derive from the desire of the Other, and the obsessional subject feels the need to stand in place of the other at the same time as s/he denies the desire of the Other (Muller & Richardson, 1982: 384-91). By utilizing an image of the Mother's dress filled with a body and with language (the novel itself), Fusini fills the empty subject and completes the identity of both the speaking subject, Virginia, and its mirroring object, the Mother.

The dress of the mother is a substitution for an absence, like the symptom, the symbol and language itself. As Lacan puts it: 'the symbol manifests itself first of all as the murder of the thing, and his death constitutes in the subject the externalization of his desire' (Lacan, 1977: 114). The fact that Virginia is wearing her mother's dress suggests that there is an act of substitution of the mother with the daughter that follows a symbolic matricide ('esistere là dove esiste un altro, o più precisamente *al suo posto*', Fusini, 1977: 10, Fusini's italics). Virginia's absent mother represents those 'literary mothers' that have inspired the works of female writers. Indeed, to Fusini, female writing is grounded in 'un patrimonio di morte: non solo sulla resurrezione delle scrittrici del passato, seppellite o perdute, o magari semplicemente tra-lasciate dalle storie letterarie, ma sul silenzio di tutte le altre. Così Virginia quando scrive sa di essere abitata da un fantasma' (1977: 8). The 'silent' mothers instil feelings of guilt, anger and revenge in the emanticapted daughters/writers. The sense of guilt is a consequence of the sense of betrayal daughters feel towards the mothers, because 'partecipare del linguaggio, scrivere, significa tradire [...] è allontanarsi da una solidarietà con l'esclusione' (pp. 9-10). The killing of the mother (Woolf's 'Angel in the House') is an

indispensable act of survival for the emancipated woman: 'scena della colpa per una sottrazione (al destino della madre) e un assassinio (della donna madre che non è più)' (p. 9). But, Fusini says, the victory of the daughter is also an act of submission and self-abnegation because, according to Hegel's Master and Slave theory, the daughter wants to replace the mother but, at the same time, she needs to be recognized by her. Fusini concludes: 'l'emancipazione non promette libertà: non dal fantasma' (p. 10). The daughter's ambivalent feelings of guilt and anger towards the mother emerge in the way Fusini translates some relevant passages of *To the Lighthouse*, where Mrs Ramsay is depicted as a threatening phallic figure (Section 3.5).

To conclude, the front cover of *Al faro* replaces the image of the lighthouse, standing for a visible goal to be reached, with the image of a woman who is haunted by the ghostly presence of her mother, but, at the same time, whose writing finds inspiration precisely in that ghost.

1.7 Maternal genealogy and the inherited burden

Virginia's wearing of her mother's dress suggests that Woolf has retrieved her matrilineal genealogy by revaluing her maternal roots. However, the dress filled by Virginia's body acquires a new significance and a new role in the social context: it becomes the testimony of the generational gap and the hereditary 'burden' that parents bear upon their children.

According to Irigaray, there is a need for an exchange of objects between mothers and daughters in order to concretize the existence of a female genealogy that compensates for the loss of spatial identity. The social order women have to create has to be based on a female symbolism, the imaginary and exchange of objects (1992: 78). In *A Room of One's Own*, Woolf writes: 'We think back through our mothers if we are women' (1945: 69). Laura Marcus points out that this sentence offers a model of 'matrilinearity' by asserting the need for a female literary tradition and a language shaped for women (2000: 218-19). Woolf, however, does not see this tradition as empowering. She believes that both mothers and fathers threaten to undermine the daughter's ambitions and aspirations, and that children carry the hereditary burden of the parents. In order to

become a writer, Woolf needed to 'kill the angel in the house' (1942: 150). Similarly, Fusini claims that human beings are the product of their environment and actions, but also of the burden they inherit from their parents. For women, this 'sin' corresponds to 'la cosa materna': 'Questo è il destino: non solo l'essere è segnato da ciò che fa, ma da ciò che subisce. Si eredita così, per natura, la colpa. È questa, per Fedra, la *cosa* materna' (1990: 101). As I have already mentioned, Fusini tends to associate the mother figure with the the phallic mother of Freudian psychology, an 'engulfing' figure endowed with contrasting characteristics: on one side, excessive bounty and care; on the other, threatening powers for her children. It may be deduced that the dress, by covering the daughter's body with a 'stigmata' of maternal identity, suggests a relationship of 'engulfment' that the mother exercises on the daughter: the mother inspires her but, at the same time, limits her scope of action.

The front cover of *Al faro* expresses also the shift in feminist criticism from the textual analysis of women's writings (style and content) to a more personal approach that brings to light the life experience of female authors. The publication of Woolf's diaries and letters in Italy and in other countries contributed to promote a psychobiographical reading of Woolf that some feminists welcomed because, for the first time, they claim, they were able to read and 'hear' the authentic voice of a female writer. Biographical feminist criticism started to investigate Woolf's life, her relation to Bloomsbury, to other women and to her illness and used these aspects to interpret her work (Marcus, 2000: 210). In her critical works, Fusini often explains that the mother's ghost is the source of inspiration for Woolf's writing, and that Woolf's life experience is at the root of her style: 'E come può questa esperienza non lasciare un'impronta nello stile, dove per stile si intende l'iscrizione nel linguaggio di una esistenza unica, particolare: *quale*? Cioè Virginia Woolf' (1986: 109, Fusini's italics). The picture of Virginia wearing her mother's dress is the visual representation of her mother's role in Woolf's creative work: writing is the attempt to fill the gaps left by an absence. This absence, or void, however, is filled, both visually and metaphorically, not only by Virginia's writing (her novel) but also by her own body (her life and illness). As Fusini claims, women, contrary to men, are free to give voice to the absence left by the missing mother through their bodies, their words and their art (1995b: 68). Already from the cover of *Al faro*, it is clear that Fusini draws attention to Virginia's relationship with her mother, which becomes the central theme in her version of the novel: the complex dynamics of

attachment and separation between mother and daughter. In Chapters 3, 4 and 5, I shall explore how the tension between attachment/unity and separation/fragmentation emerges in most of Fusini's translation shifts, both at lexical and textual levels.

1.8 Conclusion

In this chapter, I have outlined some common features in Fusini's, Lacan's and Kristeva's theories, as well as some crucial differences between Fusini and Irigaray and her Italian followers, such as Muraro and the Diotima philosophical community. Although Fusini restates the importance of the mother and the mother's place in the development of the self, she differs from Irigaray and her Italian followers in the emphasis she puts on the position of the mother in the social symbolic.[25] Contrary to Irigaray and Muraro, she does not believe that women have to create a new symbolic order that may grant them socio-political equality. She believes that being a woman potentially means being a mother, and that the maternal symbolic is as powerful as the phallus (Appendix II). Hence, woman/mother already has a place within the symbolic as the correspondent of the male phallus. In other words, Fusini does not agree with the feminist idea that women are silenced because they do not have representation in language. In Chapter 4, I shall show that she tends to emphasize the speaking voices of both male and female characters, which suggests that her characters tend to affirm their identity as social subjects through the use of standard language. Like Lacan, Fusini believes that language reflects the human desire to communicate with the other/Other because it is generated by the desire for the mother. The desire to communicate, as I shall demonstrate in my analytic chapters, seems to inform her translations of Woolf's novels, where she often facilitates the reader's understanding of the texts by clarifying ambiguities. Indeed, she believes that Woolf's goal was essentially to communicate with the reader, which emerges particularly in her two first modernist novels, *Mrs Dalloway* and *To the Lighthouse* (Appendix II).

[25] In her article 'Irigaray and Citizenship: "the Civil Woman", a Project for the 1990s?', Cecilé Velu explains Irigaray's concept of 'social-symbolic' as the interaction of symbolic and social factors that guarantee the legitimacy of the female subject in society (2000: 87). Muraro draws heavily on Irigaray's ideas of female genealogy and symbolic, when she declares: 'l'instaurarsi di genealogie femminili serve a marcare simbolicamente e socialmente il genere femminile' (1994: 34). Like Irigaray, Muraro believes that women lack a female genealogy that should have priority over the family, where woman often finds herself trapped into a male genealogy that impairs her relation with the mother (p. 42). As Muraro specifies, to 'Diotima', the construction of the female symbolic order guarantees women's representation in reality, which happens in isolation and independently of the current male symbolic order (1990: 61-69).

In this chapter, I have also drawn a parallel between the way Fusini sees herself as a translator and the way she interprets Woolf's relationship with her absent mother: the original text, just like the mother, is a land from which one departs and to which one wants to go back. She describes the task of the translator as a sort of exodus that, similarly to the subject's departure from the Real (the mother's place), instils in the translator 'la passione per l'origine'. The practice of translating, Fusini explains, entails an intimate relationship between the translator and the original text, which is generated by the passion for somebody else's word. Translating is like awakening the essence, the spirit of the word that remains covert in the original. In the new text, the reader must be able to perceive the ghost of the original and feel the 'nostalgia dell'archetipo'. Translating, she explains, means having a passion for the adventure of the exile (1989: 333-35). In my discussion, I shall demonstrate that Fusini's own passion for the adventure of exile brings Virginia 'home', namely closer to the mother. Indeed, in translating Woolf, she often provides fixed points of spatial and temporal refcrence that link the subjects to the natural world (Section 5.9.1) and uses words that have absolute value and seem to aim to grasp the Truth (the Real/Mother) that had always escaped Woolf's life and language.

The multiple perspective analysis of the front cover of *Al faro* touches upon issues that will emerge in the following chapters. In particular, I have shown that Fusini adopts a psychobiographical approach in reading Woolf's novels; she attributes a central role to the mother figure in Woolf's life and writing; she endows the mother figure with engulfing phallic traits and believes that children carry their parents' hereditary burden, which may be limiting, as well as inspiring for them. More than anything, the picture of Virginia wearing her mother's dress points to Fusini's interpretation of Woolf's writing as her need to fill the void left by the absence of the object of love. I have also touched upon the issues of realism and modernism that shall be resumed in the next chapter in relation to the thought of other female thinkers, such as Lou Andreas Salomé, Simone de Beauvoir and Patricia Waugh.

2 Modernist, Postmodernist and Psychoanalytic Perspectives on Femininity.

2.1 Introduction

In her critical works, Fusini approaches the relationship between femininity and modernism from an epistemological and psychoanalytical, rather than from a socio-cultural, perspective. Fusini believes that Woolf is the first female writer to express the spirit of modernism through female characters. She maintains that the literary representation of femininity current in Woolf's time (such as Madame Bovary, Anna Karenina or Molly Bloom) are reflections of the male imaginary (the 'lussuoriosa e la grande meretrice di Babilonia o la Maddalena') and are 'masks' of the real nature of woman. Woolf, instead, creates female characters that express an alternative way of contemplating reality made of both sensitivity ('sensibilità') and intellect. With Mrs Ramsay, 'così giunonica e demetrica', and Mr Ramsay, who represent rational logical thought, Woolf clearly sets out the differences between femininity and masculinity (Appendix II).

During my interview, Fusini explained that at a congress in Venice, she had been accused of having given Woolf a strong modernist interpretation in her translations. She explained that her choice to emphasize Woolf's role in English and European modernism was dictated by her intention to be faithful to the real voice of Woolf's characters, especially her female characters, who had been previously misinterpreted and mistranslated. She argues that the Italian translators Giulia Celenza, Alessandra Scalero and Anna Banti, who is also a writer, concealed the modernist aspects of Woolf's writing and translated her novels according to the canonical representations of femininity in the late nineteenth and early twentieth century: sentimental themes expressed in a vague dreamy way, 'un pò svagata con dei temi sentimentali' (Appendix II). Fusini underlines that Woolf never escapes into feminine sentimentalism, never sinks 'in femminili gorghi d'intuizione e sentimento. O in una immaginazione femminile appunto per eccesso di fantasia, di romantica stoltezza. Niente affatto' (1993b: xi). According to her, Woolf's 'universal voice' is the Kantian poetic ability to

'know with the heart' that is fundamental to creative activity and 'creative intuition' (p. xi; Appendix II).[1]

Thus, Fusini defines femininity in Woolf as the ability to 'conoscere/sapere col cuore', whereby intuition, matched with intellect, leads to a superior form of thought and knowledge. She maintains that the dissociation of sensitivity, 'la grande dissociazione della sensibilità', that Eliot expresses as the 'grande malattia' of modern times, in Woolf is healed – 'curata, sanata, riparata' – by her female characters. In other words, Woolf's woman is able to unify the dissociated self (Appendix II).[2] Fusini's views on Woolf's role in modernism are consistent with her ideas on the role of the woman in society: in the preface to *La poesia femminista: Antologia di testi poetici del Movement*, which she co-edited, she suggests that the woman represents an element of innovation on the literary scene because her marginal position allows her to be more sensitive than men to the new vibrations and movements emerging from the dominant culture (quoted in Rasy, 1984: 32).

Fusini's notion of 'conoscere col cuore' may appear to echo some postmodernist approaches to femininity that dismantle the dichotomy reason/male versus emotion/female. However, in her translations, she tends to reconstruct an image of subjectivity that resembles the male humanistic self. In particular, she tends to replace Woolf's passive, 'vague', inactive self with the active, aware, assertive and independent self; this type of phallocentric self is also to be found in her own narrative. Her rewriting of Woolf seems to follow the approach adopted by Simone De Beauvoir, who revalues woman by 'bringing women into the realm of the masculine subject' (Hekman,

[1] In Woolf's time, the question of female 'difference' was a central issue in literary circles and many scholars at the turn of the century thought that literature was becoming 'feminized'. In the immediate post-war period, Woolf's 'feminism' was associated with pre-war sensibility. Initially, Woolf was not included among modernist writers (such as Eliot, Joyce, Pound, Lawrence), but was ranked with some 'modes of writing of an early twentieth century subjectivism'. Later on, when her diaries and letters became available, feminists started seeing her as a voice speaking directly to them in the first person (Marcus, 2000: 209-10; 220). Marcus says that in *To the Lighthouse* Woolf makes the unity between Mrs Ramsay and Lily Briscoe reflect the shape and rhythm of modernist forms. These two characters represent female autonomy that is explicated through the unity of perception and knowledge (Marcus, 1997: 98).

[2] From a sociological perspective, Teresa De Lauretis comments on a few lines in *A Room of One's Own*, where Woolf mentions the dichotomy between instinct and reason: 'l'istinto più che la ragione, venne in mio aiuto; egli era un bidello; io ero una donna'. De Lauretis defines 'instinct' as a kind of 'conoscenza interiorizzata' that may result in outbursts of irrationality. She calls this type of female knowledge 'esperienza', by which she means the process through which a person constructs his/her own subjectivity by filtering social reality (1996:101-102).

1990: 74). This is not surprising if we take at face value the great admiration Fusini has for those women who are strong, independent and solitary, 'donne solitarie' of great freedom, among whom Lou Andreas Salomé, Hannah Arendt, Simone Weil and Virginia Woolf (Appendix II). Both her admiration for the 'virile' woman and her notion of 'phallic mother' seem to be a stronger determinant in her translations than her views on the nature of femininity as the ability to 'conoscere col cuore'.

In response to my question on what she exactly meant by 'modernismo della Woolf', Fusini explained that Woolf had a strong innovative concept of the novel as a form of stylistic experimentation, whereas the previous translators had placed her in the late nineteenth century. Similarly to Joyce, Woolf started her writing career with traditional novels (*Night and Day* and *The Voyage Out*); then she attempted to reformulate the concept of the novel.[3] Fusini maintains that Woolf's distinctive mark as a modernist writer is her ability to question the very medium of writing ('il mezzo della scrittura'), because she is conscious of the artifices inherent in the act of writing; in her translations, she wanted to transfer Woolf's attempts at experimenting with new writing strategies (Appendix II). The analysis of the translations reveals that there are discrepancies between Fusini's views on Woolf's feminine epistemology and experimentalism and her translating practice. The aim of this chapter is to try and clarify these inconsistencies by placing Fusini's views in the context of the European feminist debate on femininity and modernism/postmodernism. In the first part of this chapter, I present different trends of this debate, focusing in particular on Simone de Beauvoir and Patricia Waugh, whose approaches are close to Fusini's approach. I then outline Lou Andreas Salomé's' ideas on femininity and eroticism that appear to have had some impact on Fusini's thought.

2.2 Modernist and postmodernist feminist approaches to femininity

In *Gender and Knowledge. Elements of Postmodern Feminism* (1990), Susan Hekman discusses different trends among feminist thinkers vis-à-vis the debates on feminism/femininity and modernism/postmodernism. From an epistemological

[3] Woolf has been granted by some critics the recognition of a pioneer in establishing the concept of modernism, and of discussing and advocating its principles throughout her career. Her notion of modernity was strictly linked with her search for the inner truth or reality that resides in small rather than big things, and to the investigation of the dark places of psychology (Silvia, 1990: 163-94).

perspective, she illustrates how at the end of the 19th century philosophers, thinkers and feminists reacted to the binarisms 'male/female' and 'subject/object' that dominated the period of the Enlightenment.[4] She points out that most of the thinkers who try to redefine and revalue the position of women in society fail to provide consistent and exhaustive answers to the question of what is 'femininity' and how women relate to the socio-cultural and political context of modern times. The reason, she explains, is that in their attempts to revalue women, they falsely assume the existence of the dualism 'men/women'. In other words, they fall into the trap of traditional modernist epistemology that assumes the existence of a unitary subject (the Cartesian *cogito ergo sum*) and gender dualism. The thinking subject, Hekman suggests, will always remain a male subject unless traditional epistemology is substituted with a new 'feminine epistemology' or a 'new subjectivity' (pp. 2; 6; 37).

Enlightenment epistemology 'defines knowledge in terms of absolute abstract truths that are acquired by the individual autonomous subject'. The oppositions rational/irrational and subject/object establish a hierarchy that places man in the privileged position (Hekman, 1990: 73). Hekman identifies different feminist reactions to Enlightenment epistemology. The first group constructs the notion of female self on phallocentric values and beliefs. In *The Second Sex* (1974), Simone De Beuvoir argues against the traditional views of woman and develops a notion of womanhood that is based on a male subjectivity, whose 'will' allows him/her to enter social reality. Like first wave feminists, she resolves the problem of the exclusion of women from subjectivity by 'bringing women into the realm of the subject' (Hekman, 1990: 74). She relegates women to the sphere of 'Otherness' and men to the positive and neutral sphere of the 'Absolute'. She assumes that, because of their connection to reproduction, women are closer to nature and therefore incapable of transcendence. This means that they are incapable of action and are condemned to passivity. To escape her status as Other, the woman, according to De Beauvoir, should reject the 'flights from reality' (reality in the sense of real life) and 'seek self-fulfillment in transcendence' (1974: 83). Hekman comments that De Beauvoir presents the notion of an ideal human subject that

[4] The binary logic that separates the male from the female world stems from the Platonic division between mind and matter, according to which women belong to the earth (matter) and men to abstract thought (reason). As a consequence of this phallocentric philosophical assumption, which values abstract thought and reason over matter and the body, women have come to occupy an inferior position in western thought and civilization. This view started to be contested at the beginning of the twentieth century (Cavarero, 1990).

is autonomous, rational, independent and responsible for his/her own actions and existence, namely who possesses all traits that are inherent in the Greek classical notion of male virtue. However, in doing so, Hekman says, De Beauvoir restates such dichotomies of 'subject/object' and 'male/female' that other feminists try to dismantle (1990: 73-79). In my analytic chapters, I shall show that Fusini's ideal image of femininity recalls De Beauvoir's phallocratric conception of human subject, which is consistent with the classical Greek principles of integrity and moral virtue embodied, for example, by Phaedra (see Section 3.4.1).

In her 'Introduction' to *The Second Sex*, De Beauvoir acknowledges that the duality of the sexes, like any duality, necessarily gives rise to conflicts.[5] The notion of 'liberty' concerns her more than the achievement of happiness: 'I am interested in the fortunes of the individual as defined not in terms of happiness but freedom' (1974: 29). Her intention is to 'place woman in a world of values and give her behavior a dimension of liberty' (p. 82). She explains: 'Every individual concerned to justify his existence feels that his existence involves an undefined need to transcend himself, to engage in freely chosen projects' (pp. 28-29). She condemns the stagnation associated with feminine passivity ('being at rest', like the female egg waiting for the 'free, slender, agile sperm', p. 44) and praises activity, the 'continual reaching out towards other liberties'.[6] In Section 4.3, I shall discuss how Fusini tends to highlight a 'De Beuvoirian' individualism against Woolf's idea of collective consciousness. In her translations, the emphasis on individualism may give rise to conflict and antagonism between Woolf's characters, which is not to be found in the English original (Section 4.6).

According to Hekman's classification, the second group of feminists is made of 'antifeminist conservatives', such as Carol McMillan and 'radical feminists' such as Mary Daly (pp. 40-42). McMillan attacks those thinkers (including such feminists as

[5] Although De Beauvoir questions the reasons why man has always prevailed, she wonders whether the changes that have occurred in women's social position in the nineteenth century are for the best (1974: 21). In particular, she objects to what she considers to be male anti-feminist attitudes: the establishment of 'equality in difference' in the name of an ideal of democracy that leads to 'equalitarian segregation', which means 'extreme discrimination' (pp. 23-25).

[6] However, in her discussion of biological determinism, De Beauvoir clarifies that both the perseverance and 'foresight' of the egg and the initiative of the sperm are essential for the fulfilment of life potentials (1974: 45). This seems partly to disprove the accusations of 'sexism' on the part of feminists and critics, such as Mary Evans, who, in line with Hekman, argues that De Beauvoir 'trapped both women and men in a straitjacket of over-determined difference' and contributed to defend the patriarchal idea that man is the universal human being and woman the deviant other (Wright, 1992: 98-103, cit. p. 102).

Kate Millet) who accept duality: male rationality associated with science and abstraction and female irrationality associated with emotions. Her argument is that those who sustain these dualisms are misled by a false conception of rationality that excludes the spheres of feelings, emotions and intuition from reason (McMillan 1982: 9-13).[7]

The third group in Hekman's classification is the most progressive one, consisting of those French feminists who de-centre the humanist and liberal subject and accuse it of logocentrism and phallocentrism. Irigaray, who is one of the main exponents of this group, criticizes De Beauvoir's assertion that women must be admitted to the realm of the 'subject' (the male subject); she suggests instead that they should develop a new female subjectivity that is grounded in their sexuality, their imaginary and the notion of Otherness (1992: 42).[8] Hekman explains that the postmodernist deconstruction of absolute truth goes hand in hand with the feminist construction of a new female epistemology. Irigaray, Cixous and Kristeva are examples of postmodernist thinkers, who deconstruct the ideal of a phallocentric unitary language and proclaim the existence of a plurality of languages.[9] Hélène Cixous, the most postmodernist of all, deconstructs all the binary oppositions that stem from the dualism man/woman. In 'Castration or Decapitation', Cixous writes:

> Man/woman automatically means great/small, superior/inferior ... means high or low, means Nature/History, means transformation/inertia. In fact, every theory of culture, every theory of society, the whole conglomeration of the symbolic system – everything that is, that's spoken, everything that is organized as discourse, art, religion, the family,

[7] Hekman points out that McMillan's approach is postmodernist because she dismantles the dichotomy between reason and emotion. However, like other feminists, McMillan restores this dichotomy (which is a modernist move) when she tries to define woman's 'true nature'. Hekman believes that it may be self-defeating to want to defend two opposite arguments (a modernist and a postmodernist one) at the same time (1990: 36-38).

[8] Irigaray believes that the origin of gender difference has to be traced in the language but changing the language is not enough to erase sexism in society. Women have to find their identity in the 'uguaglianza nella differenza', which means that they have to reach social equality but retaining their essential difference (1992: 42). After the discovery of the subconscious and subjectivity, Irigaray would like to see the recognition of a sexualized subject (p. 53). However, she says, sexual identity for women cannot be restricted to procreation but must be achieved by a reconstruction of the linguistic and spatial representation of women that grants recognition to the female grammatical gender (p. 59).

[9] Margaret Whitford points out that in the debate between modernism and postmodernism, feminists confront a dilemma: on the one hand, they criticize the modernist Enlightenment, but on the other hand, feminist politics are grounded in a modernist category of 'woman' that has essentialist implications (Whitford: 1991: 12-13). Linda Hutcheon points out that postmodernism is contradictory by nature, as it 'involves its offering of multiple provision alternatives to traditional fixed unitary concepts – in full knowledge of (and even exploiting) the continuing appeal of those very concepts (1989: 29).

> language, everything that sizes us, everything that acts on us – it is all ordered around hierarchical oppositions that come back to the man/woman opposition. (1981a: 44)[10]

In Chapter 1, I mentioned that Fusini's definitions of femininity and female writing are ambiguous, weaving between an essentialist and non-essentialist perspective. Woolf herself is ambiguous in her definition of gender difference: she investigates female writing and sexual difference as a question with no answer and does not offer a clear-cut account of female versus male values. At times, she insists that there is an essential difference between male and female perspectives, even as she casts doubt on the possibility of defining femininity: 'What is a woman? I assure, I do not now. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skills' (quoted in Minow-Pinkney, 1987: 11).[11] At other times, she desires to free humanity from the tyranny of sex division:

> To cast out and incorporate in a person of the opposite sex all that we miss in ourselves and desire in the universe and detest in humanity is a deep and universal instinct on the part both of men and women. But though it affords relief, it does not lead to understanding. (Woolf: 1979b: 65)

Rachel Bowlby is one of the feminist critics who remain faithful to Woolf's lack of categorical definitions and warns other critics not to try to fix Woolf's feminism in one form or another, as it would betray her multiple perspective on life: she says that the lack of fixities and certainties emerging from her writings reflects the very nature of femininity. Bowlby points out that Woolf's writings contribute to the discussions on 'gender and modernity' because they highlight the 'feminization' of late nineteenth and early twentieth century culture (1988: 12-16). Similarly, Pamela Caughie suggests that

[10] Along the same lines, Rita Felski promotes a multiple perspective and non-categorical reading of the relationships between modernism and postmodernism. She rejects any totalizing definition that draws clear-cut distinctions between male and female, 'modernist hero' and 'fragmented subjectivity' (1995: 11-34). Her main argument is that categorical interpretations do not take into account the fact that the relationship between the text and the reader is never isomorphic; a literary text can never be representative of a specific 'Zeitgeist' and can never offer exhaustive answers to the meaning of gender: 'Gender [...] contains many sedimented layers of meaning; it is a composite whose boundaries are unstable and constantly shifting, even as it also reveals significant elements of continuity across the differential period and context' (p. 30).

[11] On the issue of femininity, Laura Marcus points outs that Woolf, rather than turning to biology to explain femininity, as other feminist thinkers of the turn of the century did, explains difference in terms of 'sociology of culture', according to which the social environment is more significant than individual creativity in determining the success of women's intellectual life (Marcus, 2000: 213).

critics should break free from the 'cage of modernism and feminism' and should apply a postmodern approach that focuses on the various relations Woolf establishes within her literary and cultural context (1991: 2).[12] Caughie refers in particular to the debate between Toril Moi (postmodernist) and Showalter (humanistic) that marks a turning point in feminist studies towards postmodern criticism. From a postmodernist perspective, Moi argues that Woolf deconstructs the binary opposition of masculinity versus femininity and avoids seeking solutions in a unified, sex-transcendent holism. The lack of a unified voice in her works is not, as Showalter states, a narrative strategy that helps her hide behind an impersonal art; Moi thinks it is rather a way of challenging the Western concept of unitary self and the phallocentric humanistic tradition (1985: 7). Moi attacks Showalter, who, from a humanistic perspective, accuses Woolf of having escaped into 'androgyny' in order to avoid confrontation with her 'painful femaleness'. In *A Literature of Their Own*, Showalter associates Woolf's madness with a 'crisis in female identity' and criticizes her for having portrayed repressed, passive and suicidal women (1978: 264). Moi, instead, believes that a novelist's ethics is an aesthetic problem: she locates Woolf's politics in her textual practice, claiming that her texts must be rescued from 'undeconstructive [...] non-readers' and that female characters have to be valued in women's writing: 'A feminist criticism that would do justice and homage to its great mother and sister: this surely should be our goal' (1985: 18). In my analytic chapters, I shall adopt Moi's idea that Woolf's texts and texture should be points of departure for an understanding of her views on femininity; I shall also show that Fusini's translations reveal that she alters Woolf's notion of female subject by bringing it closer to Showalter's humanistic perspective.

[12] Ann Hebert supports a postmodernist reading of Woolf; she maintains that Woolf's fiction anticipates the ontological and epistemological concerns of postmodernism, namely fragmentation of the subject, anti-totalization and the idea of multiplicity. She concludes that she is a 'postmodern modernist' as she disrupts the 'totalizing master narratives of modernism' (1992: 18). Truth to her is the acceptance of contradictions and of unresolved juxtapositions: 'only in the full of the contradiction does Woolf approach a fullness of meaning' (pp. 12-14). Although she is nostalgic for a kind of God, she suspects that all unifying narratives are illusory; although she looks for the unifying reality that underlies appearances, she is sceptical of its existence: 'Woolf find emptiness at the core of the conventional system of truth' (p. 14). In the following chapters, I show that Fusini gives more importance to the notion of truth and to the true/false dichotomy in her translations than the originals warrant; this is visible in the semantics of the words and in textual strategies.

2.3 Patricia Waugh. A psychoanalytic and historical perspective

Patricia Waugh offers a psychoanalytic reading of the representation of the subject in modernist and postmodernist fiction that is close to Fusini's approach. She starts with the Lacanian anti-liberal and anti-humanistic (hence deconstructionist and postmodernist) belief that the sense of wholeness and fulfilment of one's desires is illusory; this deprives the subject of the sense of agency and from the realist belief that it is possible to construct positive social relations (Waugh, 1989: 60-61). Waugh's account of the shift from modernist aesthetics to postmodernist deconstruction echoes Lacan's distinction between the whole image the child sees in the mirror (modernist) and his divided self (postmodernist) in the mirror phase. Waugh explains that classical modernist literature of the twentieth century is obsessed with the search for formal unity, abstraction, distance, autonomy and objectivity; writers strive to find forms of objectification in the external world and a sense of unity to the fragmented subject (just like the image of the whole person the child, a fragmented self, sees in the Lacanian mirror). According to Waugh, modernist male artists like Eliot and Joyce, unlike Woolf, search for the aesthetics of formal unity as a reaction against the technologies and discoveries of the modern world that threaten to dissolve the unity of subjective and objective reality; in order to confer autonomy upon the subject, they create a distance between the inner self and the outer spheres (pp. 83-84). Other critics point out the differences between Woolf and her male contemporaries: Michael Whitworth maintains that Eliot and Joyce exalt and reject at the same time the technological innovations and the frenetic urban life of the modern world and call for the security of a mythological past. Woolf, instead, does not feel the need to adopt the 'mythic method' as a way to control and give order to the anarchy of contemporary history. According to Whitworth, Woolf had a much more liberal and progressive attitude towards modernism than her male contemporaries: in her novels, London, the city, and Bourton, the mythological idyll, do not represent order versus disorder but two different kinds of chaos. Similarly, in *To the Lighthouse*, the continuous opening of windows and doors indicating a dissolution of barriers, shows that her modernism is progressive rather than reactionary (2000: 157).

Patricia Waugh points out that there is difference between modernist and postmodernist writers: while the modernist subject strives to affirm self-identity by separation, the

postmodernist subject strives for self-annihilation. For postmodernist writers, she explains, human beings escape any unifying principle; they have lost the sense of fixity and their subjectivity is split and fragmented (1989: 76). Drawing on object-relations theories (started by Klein and Winnicott and later developed by Chodorov), Waugh suggests that modernism and postmodernism constitute opposite reactions to the oedipal separation from the original unity: they are both expressions of the ambivalent feelings of love and hate that the subject has towards its first object of love, the mother. In modernism, the individual wants to separate from the mother for fear of being engulfed and lose self-identity (p. 79). In postmodernism, the individual desires to annihilate himself in order to re-live the pre-oedipal union with the mother. Waugh suggests that Woolf breaks away from the polarized tendencies of modernism and postmodernism and explores a new feminine way of connecting the 'small personal voice' with the collective human experience. The textual strategies she employs to break the boundaries between the interior and the exterior are the multiple point of view and a shifting symbolism (p. 77). She claims that Woolf's collective experience contrasts with the traditional representation of the subject as a moral character, who finds in fixed moral paradigms a sense of protection against the dissolution of the self (p. 81). She believes that Woolf, as a female writer, reconstructs subjectivity by achieving 'a sense of identity which consists of accepting both connection and separation' (p. 86). Waugh takes Woolf's 'relational manner' as emblematic of 'feminine subjectivity' (p. 91).[13]

To summarize, Waugh identifies both psychoanalytic and historical reasons behind the tension between the need for self-identity (modernism/separation) and self-annihilation (postmodernism/unity and fragmentation). From a psychoanalytic perspective, she believes that this tension is determined by the feeling of frustration experienced by the Lacanian child, who sees his 'whole' image in the mirror but realizes that the mirror does not and will never reflect his fragmented self (1989: 60-83); this illusion of wholeness inevitably generates in the child the desire for unity. Historically speaking, patriarchal society relegates men and women to fixed roles that prevent them from becoming whole, complete human beings. These restrictions make the ideas of unity

[13] In *A Room of One's Own*, Woolf clearly says that feminine subjectivity is a split and fragmented consciousness: 'Again, if one is a woman, one is always surprised by a sudden splitting off of consciousness, say in walking down Whitehall, when, from being the natural inheritor of that civilization, she becomes, on the contrary, outside of it, alien and critical. Clearly the mind is always altering its focus, and bringing the world into different perspectives' (1945: 87-88).

and merging both desired and unattainable (pp. 89-91). Waugh gives a psychobiographical reading of Woolf's works and identifies in Woolf's lack of a nurturing mother the reason for her desperate desire to be one with her. However, Waugh claims that Woolf rejects her mother (the 'Angel in the House') as a cultural model, in order to affirm herself as an emancipated woman. She believes that Woolf perceives both historical/socio-political issues and personal needs. Hence, she claims that her 'modernist' formal textual strategies express her attempt to redefine human subjectivity and dissolve the polarities 'male/female', 'rational/irrational, 'fact/vision' (p. 94).[14] In other words, according to Waugh, Woolf escapes the representation of a unitary 'humanistic ego' and her writing is 'suspended' between modernism and postmodernism, namely between search for unity (modernism) and dissolution (postmodernism) (pp. 79-86).

Fusini's reading of modernism is close to Waugh's, as it takes the loss of one's origins as the birth of 'modern man'. Like Waugh, she points to the tension between separation and desire for unity and believes that the major source of inspiration for the modernist writer is the Lacanian unfulfilled desire to be whole again. However, whereas Waugh believes that Woolf's male and female characters present a positive dynamics between the need for separation and affirmation of self-identity and the desire for self-dissolution, Fusini, (both in her critical works and in her translations) tends to emphasize the need for separation and affirmation of self-identity. Fusini's tendency to create narcissistic subjects (Chapter 4) and provide textual structures that work as points of reference for the characters and the readers (Chapter 5) brings Woolf closer to the practice of male modernist writers, who, as I mentioned above, are said to feel the need to 'set borders' and refer to some kind of order as a defense against the dissolution of self.

2.4 Between 'suspension' and 'fall': Fusini's reading of Woolf as a modernist writer

Theoretically speaking, Fusini agrees with those feminist critics who interpret Woolf's art as an expression of the search for female subjectivity. She believes that the essence

[14] Waugh acknowledges that Woolf has been influenced by the post-impressionist aesthetics of Roger Fry and Clive Bell (1989: 95).

of Woolf's femininity is reflected in the uncertain tone and the symbolic nature of her writing, with which she tries to bridge the gap between the self and the external world, establishing a mystical relation between her self, 'la cosa' (reality or the mother) and the word. She defines femininity as the ability to reconcile the opposites of mind and body, to bridge the fracture ('curare, riparare la frattura') in male consciousness. She claims that Woolf's writing is an attempt to bridge the gap between the subject and the object, and explains that it is her ability to unify that makes Woolf a female 'spokeswriter' for the twentieth century (Appendix II). However, as I shall show in Chapter 3, it is precisely in her notion of the female ability to unify that she takes the distance from Woolf's 'merging'. This divergence finds expression in the way she erases the sense of 'suspension' in Woolf's female sentence and creates linear, 'economical' and polarized narrative structures, often relying on conceptual hierarchies. This is the type of writing she herself calls 'realista' (1981: 16; 64-69).

In the following sections, I look at Fusini's book *La passione dell'origine*, where she offers a psychoanalytic interpretation of modernism and modernist writers. My aim is to show similarities with the thought of Lou Andreas Salomé that may have affected her reading of Woolf. I start by pointing out some similarities between Woolf and Salomé, two women that Fusini greatly admires (Appendix II). Second, I outline Salomé's views on modernism in the light of the heroic (male) versus prosaic (female) approach to life. Third, I discuss how Fusini uses the metaphors of 'suspension, 'fall' and 'cut' in her description of narrative styles (the epic/tragic/modernist versus the realist) as well as in her reading of Woolf's life and writing. This discussion will lead to some conclusions on why Fusini erases the nuance of 'suspension' in Woolf's narrative style.

2.4.1 Lou Andreas Salomé and Virginia Woolf

Fusini associates Lou Andreas Salomé with Virginia Woolf as examples of 'donne indipendenti e solitarie', whom she strongly admires (Appendix II). Their biographies reveal that they have some traits in common that seem to have affected their intellectual and sexual development. Both Virginia and Lou lost one parent prematurely in life: Virginia lost her mother when she was eight and Lou her father when she was eighteen. This loss seems to have deeply affected their lives, in particular their relationship with the opposite sex. Virginia desperately searched for a substitute mother figure in the

various women she encountered throughout her life (from her two sisters Stella and later Vanessa to Vita Sackville, with whom she had a homosexual relationship).[15] Lou looked for a father substitute in the numerous men she met in her life and with whom she established close relationships.[16] The search for the 'lost parent' resulted in different attitudes to sexuality. Perhaps as a consequence of the different gender of the missing parent, the two women developed opposite sexual inclinations: promiscuous heterosexuality for Lou and repressed homosexuality for Virginia. Possibly as a consequence of their difficult identification with the maternal figure, both were childless. Indeed, they both suffered from the absence and lack of attention from their mothers, and this may have caused difficulties in their coming to terms with their own femininity. Salomé describes her mother as 'religious even pietistic, and conventional, the picture of feminine domesticity and constraint' and she defined herself against her. Lou's mother was cold and unaffectionate and channelled her masculinity in domestic control. Only when Lou met her for the last time, after having left home, did her mother display a change of attitude becoming soft and tender towards her (Martin, 1991: 39-40). Virginia describes her mother as distant and expresses her resentment for not having received the attention she needed (Woolf, 1976a: 92-93). From their autobiographical writings, it emerges that both Lou and Virginia achieved a sense of intellectual freedom and development only after the death of their fathers (Martin, 1991: 40; Woolf, 1976c: 64-65).

Overall, the death of the mother and the father had a positive and liberating effect on both Virginia and Lou, the event being a great incentive to their creativity and literary production. Repeatedly in her critical writings and during my interview, Fusini explains that the ghost of the mother is a very powerful and positive presence for Woolf because it stimulates and sustains her creativity throughout her life. Moreover, Fusini associates the death of the father (or, more generally, of one's origin) with the advent of modernism. In *La passione dell'origine*, she traces the evolution of the literary style from the Shakespearian drama to the birth of the bourgeois novel in the eighteenth

[15] On Virginia Woolf's life and her relationships with family and friends, see Dunn, *Virginia Woolf and Vanessa Bell. A Very Close Conspirancy*, 2000.

[16] After her father's death, she left the family church, took up her studies and started to idealize father figures chosen among the most prominent intellectuals of the time: Rilke, Nietzsche and Freud (Martin, 1991: 40).

century and finally to the modernist works of Eliot, Joyce and Woolf.[17] The title of her book, *La passione dell'origine*, refers to the character of Hamlet, whose passion for the ghost of his father makes him the first modern hero: 'L'eroe è orfano. Il Padre è morto. Non c'è più il Re. Tutti i personaggi sono uguali: tutte le parole equi-valenti' (1981: 20). According to Fusini, Hamlet is the first modern hero who brings into the domestic environment the personal drama of the loss of his origin. The ghost of Hamlet's father is the 'absent' presence, 'la cosa', the object of love and life itself that in Woolf's life coincides with the missing mother.

Biographic and psychoanalytic elements seem to have a certain impact on Fusini's critical works and her translating practice. I suggest that the common biographical traits between Lou Andreas Salomé and Virginia Woolf, among which their 'passion for the origin', may have lead Fusini to treat them as two female writers that embody a similar ideal of femininity. This seems to have had some influence on her interpretation and translation of Woolf; indeed, her translations show some evidence of intertextuality with Salomé's works as well as with Woolf's autobiographical non-fictional writings (Sections 3.3 and 3.4).

2.4.2 Lou Andreas Salomé's and Fusini's views on femininity

Lou Andreas Salomé adopts an essentialist and conservative approach to femininity that has been criticized by other feminists. Martin points out that Salomé does not always distinguish between 'Frau' (real woman) and 'Weib' (symbol) and her writings on female nature often appear prescriptive for all women (1991: 152). Since she rejected the label of 'feminist', other feminists interpreted Salomé as antifeminist. It has been suggested that her name recalls 'Lulu' and 'Salomé', the two 'femme fatales' who both 'fascinated and horrified by exploding women's supposed passivity and domesticity' (Martin, 1991: 144). Lou Andreas Salomé bases her ideas on the nature of gender difference on her experiences of friendship with the most eminent male thinkers of her time (Freud and Nietzsche in particular). Her attitude towards psychoanalysis is 'eclectic', like Fusini's, as she mixes it with philosophy and fiction avoiding using scientific and dogmatic language (p. 223).

[17] The evolution of the literary form is viewed by Fusini as an evolution in both content and structure; she focuses in particular on the representation of the subject and the relationship between the subject and the object.

Salomé's philosophy echoes Nietzsche's, when she blames the 'culture of the weak' for setting restrictions to the full enjoyment of life (Salomé, 1964: 117-18). But, to her, the weak sex is the male sex. Indeed, she associates male split consciousness with the tragic and heroic elements inherent in man: the tragic in Nietzsche originates in his profound religiosity and mysticism that are manifestations of his desperate need for God on one side and his need to disavow him on the other (Martin, 1991: 105). To Salomé, Nietzsche's self-deification is the consequence of a reaction to his loss of God, namely the loss of his own 'home'; this loss destabilized him making him wander all his life in search of rational solutions that would give him back peace and stability (Martin, 1991: 31-33). Man, she says, idealizes the woman/God and develops a sense of dependency on the reciprocation of her love for his sense of self. Man's idealization of the woman/God brings about the split between subjectivity and objectivity in his consciousness: the body becomes the boundary between the self and the other and is experienced by the subject as if it were external to himself/herself (Salomé, 1928: 26). Salomé reverses Freud's oedipus complex by subverting the positions of male superiority and female inferiority: according to her, man is the weaker of the two because he depends upon the woman for his self-esteem and recognition (Hegel's Master and Slave Theory). In reply to Freud's assumption that the first human crime that marked the advent of culture is the killing of the father, Salomé points out that it was not the daughter who murdered the father, but the son. Hence, the woman is free from the son's primal guilt. Salomé believes that it is the fear of and guilt for the loss of God that causes the irreparable split in men's consciousness between fantasy and reason, receptivity and creativity, body and mind (1928: 25). Because the daughter does not need to repress her incestuous desire for the father, she does not need to 'fall out of love', which means that she is not forced to internalize a punitive and prohibitive law (1928: 27). Woman is thus free of guilt and does not depend on external objects for her self-identity: on the contrary, she possesses a self-sufficient narcissistic nature. Because woman is not forced to murder the father in order to resolve her need to idealize him, she does not have to repress her narcissism. It follows that the desire for ethical reunion with the object of love and the need for self-assertion coexist more peacefully in women than in men. This coexistence of opposites corresponds to Waugh's definition of

femininity in Woolf, namely the union of modernist (self-assertion) and postmodernist (dissolution).[18]

Salomé believes that woman, contrary to man, does not need God because she can rely on the mother and her roots for her sense of stability and security. In her essay 'Der Mensch als Weib', she uses the metaphor of the snail that carries her home on her shoulders to describe a female nature that is mobile but safe at home wherever she goes (quoted in Martin, 1991: 43).[19] Laura Marcus points out that the snail is a recurrent image in Woolf's writings and stands for 'a fixed and carapaced identity, the shell serving as both home and psychic shield'. The snail represents a masculine point of view and contrasts with a female 'unhoused, receptive and wandering consciousness' (1997: 19). The different use Salomé and Virginia make of the 'snail' metaphor reveals their different approach to the understanding of gender difference and writing: Salomé believes that woman derives a sense of stability, independence and creativity from her connection to her maternal roots represented by the snail's shell (Martin, 1991: 111).[20] Woolf, instead, regards the snail's shell as an impediment to the free wandering of consciousness, which is associated with feminine creativity (Marcus, 1997: 18-20). We will see that the dissonance between 'suspension' (Woolf) and connection to earthly roots (Fusini) emerges when comparing Woolf's novels with Fusini's translations.

To conclude, Lou Andreas Salomé believes that woman is superior to men because she lacks the fear of God. Freedom from a sense of guilt allows her to enjoy life in the full, to welcome novelty and change and to ride on the surface of things without the fear of

[18] Indeed, Salomé celebrates woman's capacity for self-dissolution, in contrasts with Nietzsche's self-elevation and immolation: 'The consequent psychic dynamic of self-deification and its twin, self-immolation, was a problem from which "woman" was exempt because she never committed the father's murder, never forfeited the basis of knowledge in love as man did' (Martin, 1991: 94-95).

[19] Martin claims that the differences that Salomé identifies between herself and Nietzsche are the same differences she attributes to femininity versus masculinity in relation to modernity. He points out that Salomé did not experience the break between mind and soul and her entry into modernity was less heroic than Nietzsche's. With her freedom of spirit and yet her simplicity and self-satisfaction she invalidated the reason for Nietzsche's search for truth beyond the self (Martin: 1991: 83). As Angela Livingstone says, 'If, by mere fortune, by the generosity of nature, she could be all – vital, self-creating, unconventional, happy; the opposite of the mediocre unimpulsive type he loathed – and yet live as if there were nothing to 'overcome', she would be an annihilating caricature: the Overman without the Overcoming!' (1984: 57-58).

[20] For Salomé, the materiality of the unconscious grounds the woman to the earth, to the mother, without which she would live in a condition of 'selfless suspension'. As Martin says, 'She [Salomé] resisted just such a total dissolution in the name of woman, who had never separated so radically from her materiality, from her mother, whom she preserved by way of her idealization of that removed father-God' (1991: 111).

falling down. She warns women that, if they believe in the Freudian 'penis envy' and want to compete with men to escape domestication, they may lose their advantages over men and commit the mistake of 'killing the father' and, with him, a precious part of their own selves (1928: 29).[21] Salomé's conclusions on the position of woman at the turn of the century are reactionary, as they do not take into account the socio-cultural limitations that a male-dominated society poses on women's freedom. She believes that women are completely autonomous and self-sufficient thanks to their capacity for self-loss and self-assertion. By this method, Salomé counters the idea that woman 'lacks something' in the social (Martin, 1991: 230-31). Her notion of femininity is a mirror of herself; indeed, she is described as the prototype of 'age-old femininity', hungry for knowledge and self-sufficient:

> Fearless and shy at the same time, shy, from her youth on, of anything that comes too close, [Salomé] possessed a hunger for knowledge without being completely bound by it, in all her enthusiasm still fundamentally ungovernable, completely incorruptible. Never a 'submissive' woman, even when she admired and loved, independent in every fibre, and in a certain sense unapproachable [...] An unassailable piece of nature appears to reside within her. The shape of her head, the beautiful, proud line of her neck always reminded us of the picture of a young girl. (Bäumer, 1950: 469-70)

It is precisely this image of femininity that Fusini admires in Salomé and, generally speaking, in all women (Appendix II). Fusini, like De Beauvoir and Salomé, assumes an essentialist and a-historical standpoint. She places women in a privileged position because she believes in their inner strength and independence, as well as in their superior form of knowledge that allows them to 'see' with the eyes of the heart. Like De

[21] Salomé has an essentialist view of gender difference and, like many writers at the turn of the century, provides biological explanations in support of her views that women are superior to men. She uses an example that comes from Darwinian studies in biology to exemplify her belief in women's superiority and advantage over men. According to her, sexual difference can be explained as the difference between human cells, some of which are 'large and indolent' and some of which are small and mobile (1978: 285). Salomé explains that the stillness and self-contained nature of the female egg contrasts with the restless nature of the sperm that runs towards its own dissolution; in other words, she subverts the Darwinist issue in favour of women who appear to be more self-sufficient and independent than men. Salomé rejects the humanistic Platonic idea of complementarity of the sexes and challenges the traditional belief that women are 'passive containers' and men active and creative: the female egg is as active as the male sperm and contributes as much to the formation of the cell (p. 288). To Salomé, the border between masculine and feminine blurs when man opens himself to the woman and becomes a father, and woman opens herself to masculinity by becoming a mother. Indeed, she believes that motherhood combines the female capacity for giving with the masculine capacity for creating, protecting and leading. In maternity, the woman is more physically involved than man and this contributes to the sense of wholeness and unity of 'doing and being' in woman's sexual and intellectual life (Salomé, 1928: 29).

Beauvoir and Salomé, Fusini uses biological explanations to support her ideas on female egoism and narcissism: 'Perchè lo spermatozoo accorrendo si consuma nell'ovulo. Così l'egoismo femminile trionfa sull'altruismo maschile' (1995b: 38). Echoing Salomé, she exemplifies the distinction between femininity and masculinity with the metaphor of the whole, enclosed, self-sufficient circle (femininity) opposed to the erected line (masculinity):

> Se la donna si concentra nel calore di un rapporto fondato alla terra, l'uomo sta eretto, solo contro il suo fato; se l'uomo è progetto e vive nel futuro, mai qui, mai radicato al proprio luogo, ma tutto esteriorità e sradicamento, la donna è pienezza. La bellezza, la bontà, la sapienza si stringono nel grembo'. (1995b: 37-38)

The dialogue with Salomé's writing is evident. Salomé maintains that the different shapes of the male and female body determine their different attitude towards life: the naked male body is stiff, strong and proves its beauty by setting itself against what is happening around it; the female body is softly curved, ready to lean and bow and 'to give in to the forces, so that beauty might find itself in beauty' (1978: 307).

In theory, Fusini's views on femininity and the phallic power of the mother are similar to Salomé's. She believes that Woolf ('una donna di una intelligenza straordinaria') knew that female power finds its greatest expression in motherhood. Maternal power, she explains, does not necessarily mean childbearing: it is the power exercised by women on men and derives from men's fear of a matrilineal tradition residing in the collective unconscious. Mrs Thatcher, she says, managed to exercise and keep her power because, for the ministers and the people, she represented the ghost of the 'istitutrice cattiva, della madre cattiva che bacchetta' (Appendix II). Fusini believes that the mother assumes male traits in her ability to protect and lead. In my analysis of *To the Lighthouse*, I show that she brings to light some phallic traits in Mrs Ramsay. In her translations of all three books, she tends to substitute Woolf's 'tunnelling process' (the excavation into one's consciousness) with the image of a snail carrying her house on her shoulders, to use Salomé's metaphor. This emerges in the way she translates both male and female subjectivity, namely by providing stable and static points of reference for the characters (as well as for the readers) that enclose and 'protect' them and help them relate to the external world (Sections 5.8 and 5.9). It seems to me that Fusini draws on

some of Salomé's aspects of femininity and maternity and extends them to the translation of selfhood and subjectivity in Woolf's novels.[22]

2.5 The metaphors of 'suspension' and 'fall'

The metaphor of 'suspension' is used by critics when referring to Woolf's 'female sentence'. As I mentioned above, Waugh uses it to describe female nature that is 'suspended' between modernism and postmodernism; Salomé uses it to define the difference between woman (suspended) and man (fallen). In Section 5.2, I explain how 'suspension' is also used by other critics to describe some textual strategies of Woolf's narrative. Fusini herself uses this metaphor to describe Woolf's style, which, in her opinion, is 'suspended in the void' (1981: 290). However, she frequently associates 'suspension' with 'la caduta', the fall, to describe both the relationship between Woolf's life and her writing and the impact of her writing on the reader:[23]

> Nella sua opera, allora, oltre alla felicità che sappiamo, troveremo dell'altro che verso di esso ci attira: come una precipitazione che lascia l'anima sospesa, inerme, rispetto alle fragili barriere che preservano, solitamente, una vita dall'incontrare il proprio punto di fuga, o di caduta. (1986: 84)

'Suspension' assumes a much stronger connotation in Fusini than in Salomé and Waugh, for whom it denotes the dynamic lightness inherent in femininity and the feminine ability to stay in-between opposites. In commenting on Woolf's late symbolic style, Fusini associates 'suspension' with the threat to fall into the abyss: 'e il libro non è più che uno spazio in cui prende figura la parola, la quale ormai non porta che su un abisso; in presenza della *cosa* che non riesce più a comprendere' (1986: 100, Fusini's italics). The 'cosa' stands for reality itself, from which Woolf feels very distant. 'La

[22] Martin points out that Salomé is ambiguous because on one side she rejects the traditional humanistic idea of man as 'the' complete human being, and, on the other, she does not support women's movements and gender equality (1991: 151). Like Fusini, she is conservative and feminist at the same time. Martin concludes that Salomé excludes the social with its contingencies and limitations and locates femininity in the realm of fantasy and aesthetics (p. 175). Her 'submissive' and rather ambiguous attitude may be the result of the cultural milieu of nineteenth century Germany, where a woman who took up intellectual pursuits was either considered to occupy a 'masculine and castrating' position, or thought to be 'deviant' (p. 232). But for many critics, Salomé embodies the idea of the universal femininity that is a combination of masculine analytical skills and femininity. This way, she opens up a space in which 'woman' can exceed the constraints of 'typical femininity' without having to imitate men (p. 232).

[23] In Section 5.12.1, I discuss the meaning Fusini attaches to 'fall' in an heroic context in her translation of *The Waves*.

'cosa' is also used by Fusini as a metaphor for the mother, the ghostly presence in Woolf's life that she cannot grasp: 'Il che vuol dire che la cosa è lì, ma lei non è all'altezza di quella presenza. Il suo grido è il grido di chi sente nella presenza la distanza, quanto sia lontana; e quanto "manchi" ' (p. 108). Fusini seems to draw the metaphor of 'suspension' from Woolf's autobiographical work, when she recollects her vain attempts to establish communication with her mother: 'Can I remember ever being alone with her for more that a few minutes? Someone was always interrupting' (1976a: 93). The 'interruptions' that break the linear progression of events are experiences of frustration that can leave drastic marks on a child's development of the person. Fusini explains that Woolf's illness and her writing are related to those moments in early life, when she was interrupted while she was trying to interact with her mother: 'La freddezza è nella donna quel silenzio che dalla sua bellezza emana; ed anche il sentimento, o la sensazione che prova chi sia in sua presenza, dell'impossibilità di abbraccio, dell'interruzione, a cui si sente sospeso, nel mentre che vorrebbe avvicinarsi, toccare, trovare completezza' (1986: 98). 'Suspension' and 'interruption' are linked to Virginia's frustration for the lack of communication with her mother. Fusini concludes: 'È esattamente nel custodire "qualcosa" nell'inafferrabile – forse semplicemente nel manifestare l'inafferrabilità stessa – che la donna woolfiana sospende l'essere a una interruzione' (p. 98).[24]

In Fusini, 'suspension' is associated with a 'limbo' of inaction, whereas the 'fall' into the abyss is linked with creativity and merging with the Other.[25] The 'tragic space' is a place where the hero is suspended between humanity and divinity: it is a static position because there is no evolution of the character, or 'Bildung', and the hero's actions are not moved by will or conscience, unlike the characters in the realist novel. The space of the realist novel, on the other hand, is grounded to the earth and often depicted as the interior of houses: 'Il tempo e lo spazio affrontano dunque nel passaggio dalla tragedia al novel una mutazione radicale: da una vaga, indifferenziata lontananza, verso la precisione circostanziata della descrizione dell'ambiente, del tempo, e quindi del

[24] The feelings of impotence and of being unable to externalize her own emotions and her will were experienced by Virginia more than once as a child. She recalls these experiences in her autobiographical essay 'A Sketch of the Past' (1976a: 80-81).

[25] In 'Sulle donne e il loro poetare', Fusini uses the metaphor of the downfall to refer to her own creative task of reconstructing the evolution of female writing: 'Il cammino è rischioso anche per un'altra ragione: che la regione che si attraversa non è sempre illuminata, ma come in ogni viaggio che si rispetti c'è anche qui una discesa agli inferi, e l'incontro con le ombre' (1977: 5).

personaggio' (1981: 45). As I show later in my analysis, Fusini rewrites Woolf according to the canons of realist writing, namely by adding chronological order, narrative sequencing and fixed spatio-temporal coordinates (Section 5.8).[26] In her translations, she seems to reject 'suspension' as a state that entails lack of definition, passivity and inactivity for the subject, all traits that, as I mentioned before, Simone De Beauvoir considers 'weak' aspects of femininity.

The 'cut', the 'break', the 'fall into the abyss' ('ferita', 'interruzione', 'caduta') are recurrent metaphors in Fusini's writings on Woolf and other modernist authors. Her translations confirm that she focuses on the drama of separation and of unresolved tensions rather than on the notions of lightness, merging and healing. She associates the epic genre with modern writing through the metaphor of the 'cut', namely a sudden revelation of the self. In Fusini's terminology, both dramatic moments and epiphanic revelations and 'aprono una ferita' through the surface. These 'cuts', she says, are manifestations of traumatic relations the subject has with reality (also to be intended as 'la cosa' and the mother figure), and are therefore painful. However, to Fusini, 'cuts', or revelations, are positive because they enrich the subject with meaningful knowledge and experience. In Woolf, she says, the surface of things is covered with a thin transparent veil that is continuously broken by images from the past.[27] Epiphanic moments are 'perfect' because they are micro-representations of the whole (1981: 141). In Sections 5.10 and 5.11, I shall exemplify how Fusini enhances the traumatic effect of these cuts in her translations. She believes that, in the shift to her late symbolic style, Woolf learns to accept these interruptions as precious moments of revelation that fertilize her writing (1993b: xxiv). In her discussion of the differences between realist and modernist narrative, Fusini says that in realist writing, the cut, or wound, is healed through the

[26] According to Fusini, the eighteenth-century novel is a democratic form that is represented metaphorically with a horizontal line that replaces the hierarchical vertical structure of the tragic genre. In explaining the difference, Fusini uses Hegel's distinction between Master and Slave: the new genre, the novel, is like the Slave that, full of energy, rage and spirit of revenge, destroys the power of the Master and his will and declares the hegemony of everyday life and everyday man: 'Con il romanzo si apre dunque la vita, e il racconto del servo. Così "i signori sono liquidati, la morale dell'uomo comune ha vinto" ' (1981: 15).

[27] Fusini gives the example of the death of Septimus in *Mrs Dalloway* that interrupts Clarissa's party. This is a moment of revelation for Clarissa, because, at this stage, she achieves the union of mind and heart and enjoys both life and death. Clarissa feels Septimus' death in her own body with her senses and her mind and let herself sink in 'the abyss of knowledge': 'Clarissima', like Virginia, is receptive, 'prende' and 'comprende' at the same time (1993b: xxiv). Clarissa's creativity lays in her imagination and empathy that allow her to know the Other and merge with the Other: the subject meets the object through the ecstatic experience.

narrative structure and the plot that reunite antagonistic elements: 'La scissione da cui il romanzo nasce ('si tratta di aprire una breccia'), si pone nella serie di opposizioni che si accumulano come ferite *risanate* o *risanabili* (oh, l'ottimismo del borghese!) sull'organismo narrativo: l'isola e il continente, il sé e l'Altro, l'io e il mondo, l'artificio e la natura' (1981: 38). In her criticism, the realist novel – of which *Robinson Crusoe* is emblematic – has solved Hamlet's Oedipus complex by making up for the loss of the Father through a realist reconstruction of a social structure that replaces him and plays his role: 'Che è parola che distende il tempo che ci vuole perchè il figlio maturi: perchè introietti la funzione della paternità. O la proietti nella Società, che in assenza di padre, gli farà da Padre' (p. 20).[28] However, in the modern novel, the ghost of Hamlet comes back to show that the positive myth of progression has collapsed and the horizontal logical narrative structure has given way to fragmented hybrid forms where the subject eventually loses the privilege of representation: 'Nella mescolanza degli stili, nell'alternanza di situazioni tragiche e comiche, si avverte il conflitto e la lotta, che si sta conducendo per il diritto alla rappresentazione' (p. 30).

Looking at Fusini's terminology, I detect similarities between the words she uses to describe femininity in Woolf's works (as the ability to 'risanare, riparare' the split consciousness of modernism) and realist writing: both are able to heal the cuts ('ferite *risanate* o *risanabili*') between the self and the Other and the self and the world. It appears thus that Fusini's interpretation of the feminine in Woolf is closer to the way she describes eighteenth-century realism ('l'ottimismo del borghese!') than to modernism (where the subject 'lotta [...] per il diritto alla rappresentazione'). It does not surprise then that, in translating Woof's novels, she adopts strategies that are typical of the realist novel. It is also interesting to note that she defines the realist novel as a 'contract between the author and the reader' based on an exchange of goods: ' "Ti racconto esattamente cosa vuoi sapere, è il tuo mondo, che ti descrivo": questo promette il realismo' (1981: 71). There is an implicit parallelism in the way Fusini describes the author-reader and the mother-child relations: in modernist novels (such as Joyce's *Finnegans Wake*), the contract between the author and the reader is broken because something has shattered the linguistic structure and the connotative meaning of words; therefore, the reader perceives a sense of estrangement for having been abandoned by

[28] Note Fusini's use of the capital letters in 'Padre' and 'Società', which suggests that she is making and implicit reference to the Lacanian Father and the Symbolic.

the 'lingua-madre' (p. 128). This recalls the child's feeling of separation from the mother after the bond is cut. It may be deduced that by breaking the 'suspension' in Woolf's writing (which often results in disambiguating and clarifying the meaning of the text), Fusini intends to re-establish a 'contract' between the author and the reader representing the bond between mother and child. In *La passione dell'origine*, Fusini uses biographical details to support her views of literary criticism. She interprets Woolf's works from two main perspectives: a literary perspective that places her together with other modernist writers such as Eliot and Joyce; and a psychoanalytic perspective based on her reading of Woolf's autobiographical works – in particular her *Diaries*, her essays 'On Being Ill' and 'A Sketch of the Past'. The common denominator between the psychoanalytic and literary perspective is the absent presence of the mother/father figure that has made writers like Virginia Woolf 'orphans': like other modernist writers, Woolf experienced in life, and re-enacted in her works, the drama of Hamlet who has lost a parental figure, the father, and, like her, has experienced 'la passione dell'origine'.

Fusini, unlike Salomé, does not make gender distinctions between the tragic fall of the hero and female suspension: 'suspension' and 'fall' are human conditions resulting from the broken relationship between the subject and the object (or the Other). Fusini considers Woolf's writing as well as her life and illness as an adventure of the soul (1986: 84-86). In her discussion, this adventure takes the form of a cyclic process marked by stages of horizontality, suspension and fall. Initially, Fusini explains, Woolf is subject to states of immobility and suspension, when faced with the distant and cold paralyzing presence of the mother. In the development of Woolf's literary style, this stage corresponds to the 'realist' phase of her early novels (such as *Night and Day*), when she envies the life and motherhood of her sister Vanessa. In this early phase, she looks with envy at the 'esercito degli eretti e dei sani' and tries to shorten the distance that separates her from reality, by looking at and depicting things as they are (1986: 93). Woolf clearly expresses this feeling of envy for her sisters Vanessa and Stella in her autobiographical work *Moments of Being*. She points out that the end of *Night and Day* is followed by the birth of Vanessa's daughter, Angelica, on 25th December. Virginia herself suggested the name Clarissa for the baby, but it was rejected and Clarissa became the name of the protagonist of *Mrs Dalloway*. Fusini considers this event emblematic of the fact that from *Mrs Dalloway* onwards, Woolf abandons the realist

'envious' male writing and moves towards a 'generous' feminine symbolic style (1986: 93-94). The 'envy' for her sister Vanessa, that, according to Fusini, gives rise to a male kind of writing, seems a variation of the Freudian 'penis envy', namely the envy women feel for something they lack: the penis or its substitute, the child. Fusini believes that women may have 'envious' feelings towards other women, who are more 'complete' because they possess both feminine and maternal traits (for example, Virginia's sister Vanessa). This 'envious look' that resembles man's 'fear and envy of the feminine' seems to emerge in the realist tone Fusini gives to her translations of Woolf's novels.[29]

Fusini uses the metaphor of the vertical fall to refer to Virginia's descent into the realm of illness and unconscious states of mind. The downfall and the feeling of suspension of the soul before the abyss are also used to refer to Virginia's writing experience in connection to her illness. It is her illness that provokes the 'sprofondamento dell'anima' that leaves Virginia unable to read, write or think:

> Quel silenzio, e quel vuoto della macchina, Virginia li mette al centro del proprio scrivere: come lo sfondo più nascosto, ma anche più manifesto, dell'evoluzione del suo stile; che potremmo tentare di avvicinare seguendone il movimento di fuga nel vuoto verso ciò che dà accesso al 'niente'. Virginia lo descrive come sprofondamento. (1986: 86)

The moments of descent are the most fertile for her writing and creativity. The shift from horizontality to verticality marks the shift from the realist to the symbolist phase: 'Più che di passaggio questo romanzo è un punto di fuga, o di caduta, lì dove l'io precipita, e si smarrisce: punto di caos, dove il soggetto è un'ombra' (pp. 100-01). Similarly, Fusini uses the vertical fall to talk about love, since love, she underlines, is always a 'falling' in love: '*the woman in love*, o *fallen in love*: come sintomaticamente dice l'inglese' (1992c: 113, Fusini's italics). Whereas the realist phase is a phase of 'envy', the symbolist phase is a phase of love and erotic ecstasy, where the hierarchies between the subject and the object or the subject and the Other are abolished:

[29] Some feminist theorists argue that men envy and fear women, not vice versa. Mary Ann Doane, in 'Veiling over Desire' maintains that men's theories about women oscillate between 'fear and envy of the feminine'; what they envy is the 'completeness closed upon itself' that women embody. The Latin 'invidia', envy, derives from 'videre', to see: 'The psychoanalyst sees immediately that to see the woman is to envy her, to recognize that what she represents is desirable' (Feldestein and Roof, 1989: 345).

> L'amore va verso l'altro. Ma chi è l'altro? Qui, semplicemente si è al di là di noi, oltre. Ma bisogna intendersi su quell'oltre, perchè l'amore può presentarsi come immanenza: non cercare altro che un essere connaturale, un'anima gemella, presentarsi come incesto. (1992c: 110)

Fusini suggests that it is Virginia's strong passion for the mother that helps her overcome the initial phase of desire and envy for the other (object or person) and move towards the phase of the erotic, which is a transcendent experience. This shift, she says, is reflected in the poetic and symbolic style of her late works (*The Waves*).

Fusini describes the final stage of Woolf's life as a return to a state of horizontal suspension that coincides with Woolf's self-induced death: 'Finalmente dunque Virginia si presenta all'incontro. Inerme, spoglia, con due pietre in tasca. La morte che Virginia si va a prendere, così facendo, la riconosce come il proprio oggetto in giacenza' (1986: 108). She does not use the downfall metaphor to describe Woolf's death as it might be expected bearing in mind that she dives into the water, but interprets Woolf's death as a moment of peace, stillness and lightness. This echoes the way Woolf experiences the death of her mother: 'I saw the pigeons floating and settling. I got a feeling of calm, sadness, and finality. It was a beautiful spring morning, and very still. That brings back the feeling that everything had come to an end' (1939: 94). Woolf describes the last years of her mother's illness as a slow descent, a diving into the water beyond which she saw a peaceful horizon: 'she sank, like an exhausted swimmer, deeper and deeper in the water, and could only at moments descry some restful shore on the horizon to be gained in old age when all this toil was over' (p. 46). The downward movement for Woolf and Fusini leads to the horizontal state of eternal peace. Fusini's phrase 'la morte che Virginia si va a prendere' suggests that death is the object, the Other/Mother that Virginia wants to grasp. Fusini uses similar words to define realist writing (such as Defoe's and Richardson's), in which the writer wants to 'possess' and 'penetrate' the object and reality (1986: 141). Her use of similar terminology to refer to Woolf's death and realist writing seems to support my hypothesis that her psychobiographical approach is partly responsible for her rewriting of Woolf's translations in a realist style. Fusini clearly says that there is a tight connection between Woolf's life and her writing: 'E come può questa esperienza non lasciare un'impronta nello stile, dove per stile si intenda l'iscrizione nel linguaggio di una esistenza unica,

particolare: *quale*? Cioè Virginia Woolf' (1986: 109). In my analytical chapters, I shall show that she tends to erase the moments of 'suspension' (that include sense of loss, dissolution, paralysis and inaction) and to highlight, instead, the 'realist' moments that correspond to the subject's belief in the possibility of grasping the object of love. These moments take us back to the early phase of Woolf's career, when she is still grounded to the earth and feels 'envy' for a more 'normal' kind of life. Moreover, Fusini tends to use a language that highlights the traumatic 'cuts' or 'interruptions' in Woolf's life (Sections 5.10 and 5.11). Fusini's focus on separating rather than merging finds also expression in the way she translates interpersonal relationships between the characters, who appear to antagonize each other (Section 4.6); as she says commenting on Woolf's late narrative style, 'non v'è conciliazione, nè fusione possibile tra gli esseri' (1986: 98). Fusini believes that the crisis of modern men and women is reflected in the relationship with the other sex that is marked by the impossibility to meet one's own needs and expectations. She takes the relationship between Lou Andreas Salomè and Nietzsche as emblematic of the crisis that affects both men and women in our century: 'Così a Nietzsche che le chiede "Sii donna", non risponde. Rilancia: "Sii dio", gli domanda. Ma Dio è morto, per Nietzsche. Nella figura di questo chiasmo i due si perdono, avendo così anticipato la crisi del nostro secolo' (1995b: 25).

2.6 Conclusion

In the previous chapter, I have illustrated how Fusini fails to give exhaustive definitions of femininity and female writing, possibly due to her con-fusion of femininity and motherhood. In this chapter, I have outlined some key points of the feminist debates on the differences between modernist and postmodernist representations of 'feminine epistemology' and 'feminine subjectivity'. My aim was to outline Fusini's views on Woolf as a modernist female writer in the light of the thought of other feminist thinkers, such as Simone De Beauvoir, Patricia Waugh and Lou Andreas Salomé. In my discussion, I have identified similarities between Fusini's ideal of woman and De Beauvoir's phallocratic notion of femininity, as well as Salomé's idea that woman is stronger and more independent than man, both in biological and psychoanalytical terms. I have pointed out a few analogies in the life of Woolf and Salomé in relation to the loss of their maternal and paternal figures. The loss of origin ('la passione dell'origine') that

the two writers share has led me to suggest that Fusini has filtered her interpretation of Woolf's writings through her readings of Salomé. Indeed, both writers correspond to the image of 'donne solitarie e independenti' that Fusini greatly admires.

Fusini's psychobiographical approach to literary criticism is close to Waugh's. Waugh explains the meanings and modes of expression of modernism and postmodernism in relation to the parameters of unity with and separation from the original wholeness. Although both Fusini and Waugh give a Lacanian reading of modernism, they reach different conclusions. Waugh believes that modernism represents the need for separation and assertion of self, whereas postmodernism the need for unification and self-dissolution. In *La passione dell'origine*, Fusini explains that the modern man and the modernist writer are generated from the loss of one's origin (Hamlet, the first modern hero, is persecuted by the ghost of his father, like Woolf, who is obsessed by the ghost of her mother). Hence, Fusini, like Waugh, associates modernism with separation. The great difference between the two critics lies in the way they see Woolf as a female writer who is able to overcome this separation. Waugh, like other feminist critics, believes that Woolf has created a new female subjectivity that overcomes the dichotomy unity/separation; for this reason, she places Woof between modernism and postmodernism. Fusini, on the other hand, believes that Woolf is the first female modernist writer in view of her ability to unify mind and body and bridge the gap between subject and object ('la cosa'). In stressing the need for a link between two opposite elements, she restates the dichotomy between unity/separation and identifies both extremes as essential elements in Woolf's life and works.

In the following analytical chapters, I shall show that Fusini erases the traits of a female subjectivity in her translations by: downplaying a sense of multiple perspective and collective experience (Chapter 3), establishing fixed points of reference that help the characters preserve a sense of integrity of the self (Chapters 4 and 5) and, generally speaking, highlighting the dichotomy between connection and separation (Chapters 3, 4 and 5). Some of Fusini's textual strategies (such as the unification of multiple viewpoint) may be taken as evidence of a 'modernist' reading of Woolf, where modernism is not to be intended as stylistic experimentalism, but as the result of a psychoanalytic investigation into the influence of the parental figures (one's origin) on the modern subject. My analysis has revealed that there is a discrepancy between the

way Fusini sees Woolf as a literary critic and the way she translates her. In *La passione dell'origine*, she clearly states that Woolf is not a realist writer: 'La Woolf non può essere *realista*: ne più lo può essere lo scrittore, dopo il 1910. Perchè la forma del realismo pretende di avere a che fare con un soggetto pieno; laddove per la Woolf il soggetto è solo una funzione grammaticale [...] *qualcuno che patisce*: non chi *fa*' (1981: 138, Fusini's italics). In Chapter 4, I shall give evidence that, in her translations, the subject is more proactive and visible than in the originals. However, Fusini also says that in modernist writers 'l'oggetto rischia di sopraffare il soggetto: e di piegarlo alla propria azione' (p. 138). Indeed, often objects stand out and acquire epiphanic value in her translations (Section 5.11). It seems that Fusini rewrites Woolf according to the notion of Lacan's Real that stands for the Other/Mother, whose 'absent presence' is fundamental for the subject to be a united whole. Fusini's 'la cosa', the object, represents the Real. Her subject is therefore a subject who has become strong and has escaped self-dissolution thanks to the proximity to the Real/Other/Mother.

3 Phallic Mediations in Fusini's Interpretations and Translations of *To the Lighthouse* and *Mrs Dalloway*

3.1 Introduction

To the Lighthouse is the first of Woolf's three modernist novels that Fusini has translated, subverting the chronological order in which they have been written (*Mrs Dalloway*, 1925, *To the Lighthouse*, 1927 and *The Waves*, 1931). *Al faro* was published in 1992, *La signora Dalloway* in 1993 and *Le Onde* in 2002.[1] During the interview I conducted with Fusini, I asked her why she had translated *To the Lighthouse* before *Mrs Dalloway*. The answer, unfortunately did not clarify my point (Appendix II). My analysis shows that, in her critical works and in her translations, she has put more emphasis on issues concerning the mother figure in Woolf's life and works, than on the evolution of her experimental style.[2] In the previous chapters, I have pointed out that Fusini gives a psychobiographical rather than a literary and textual reading of Woolf's works. In this chapter, as well as in the following two, I shall demonstrate that in her translations the experimental traits of Woolf's style are downplayed, while those elements recalling Woolf's autobiographical works (in particular, 'A Sketch of the Past' and 'Reminiscences') are emphasized. I start my analysis of Fusini's translations with *To the Lighouse*, partly to be consistent with the translator's choices; partly, because *Al faro* introduces two key concepts that will become central in *La signora Dalloway* and *Le onde* and will be discussed at length in Chapters 4 and 5: unity and separation.

To the Lighthouse is divided into three parts: two long sections at the opposite poles ('The Window' and 'The Lighthouse') and a middle shorter section ('Time Passes') that acts as a bridge between the two. Woolf wanted *To the Lighthouse* to have an 'H' shape, 'two blocks joined by a corridor' (Dick, 1983: Appendix, A 11). Woolf's concern with formal unity is considered as a landmark of her modernist aesthetics and as evidence of the influence of Roger Fry's theories on her writing. Velicu points out that Woolf's

[1] In the course of my discussion, I shall use the following abbreviations for the titles of the three novels and their Italian translations: *Mrs Dalloway* (MD); *To the Lighthouse* (TL); *The Waves* (TW); *La signora Dalloway* (SD); *Al faro* (AF); *Le onde* (LO).

[2] During my interview, I asked Fusini why she had translated *To the Lighthouse* before *Mrs Dalloway*. Her reply did not clarify this point and was somewhat confusing: she said that there was no particular reason for the order, and that she had been asked to write an article on Woolf, after which she had decided to translate *Mrs Dalloway* (here, she meant *To the Lighthouse*) (Appendix II).

modernist concept of artistic creation is expressed by Lily Briscoe's concern with the geometrical structure of her painting, where two masses are divided by a central line (Velicu, 1985: 13-14). As Woolf herself explains, 'the lighthouse means nothing else than a central line down the middle of the book to hold the design together' (Woolf, 2003: 228). Laura Marcus points out that Lily Briscoe's painting, with its line in the centre, 'frames' the whole novel, enacting a simultaneous break of unity and a 'holding together' (1997: 92).

Given the lack of definition of Woolf's symbolic images, critics offer different interpretations of the vertical line in Lily's picture, highlighting either its positive function of unifying and creating balance and order (Velicu, 1985: 7; 13), or its mediating function of breaking binary oppositions (Minow-Pinkney, 1987: 85). The 'line in the centre' has a similar function as the middle section of the novel, 'Time Passes', that unites the two poles, Part I and Part III. It has also been said that the 'line in the middle' is a phallic element that unites and separates at the same time. Like the Lacanian phallus, it is both a copula and an element of disjunction revealing the impossibility of reconciling opposite elements of reality (Minow-Pinkney: 1987: 85).[3] According to Elizabeth Abel, the line in the middle of Lily's painting 'serves the different process of Lily's separation from Mrs Ramsay; the line that solves the problem of the empty space at the centre of the canvas at once restores Mrs Ramsay and asserts Lily's autonomy (1989: 70).[4] Similarly, Mrs Ramsay's ability to unify has been seen both in positive and negative terms: either as a symbol of the feminine ability to create harmony, peace and love (Thakur, 1965, 79-80), or as a phallic weapon of power (Reid, 1991: 82-83). Mrs Ramsay's obsession with 'summoning up' has been said to be a Lacanian 'phallic mediation', namely a deceiving manipulating strategy that gives the illusion of harmony but, in fact, creates discordance between people (Gough, 1994; Minow-Pinkney, 1987; Reid, 1991).

In this chapter, I start by defining the concept of 'phallic mediation' and by outlining

[3] Gayatri Spivak interprets the structure of *To the Lighthouse* as an allegory of possession through copulation: Part I, she says, which has Mrs Ramsay as a main character, is the subject; Part II is the verb (or copula); Part III, which has Lily's painting as the central element, is the object. Spivak believes that the grammatical allegory of the novel (subject-verb-object) reflects the erotic aims of Lily and Mr Ramsay who wish to possess Mrs Ramsay (1980: 311). In Spivak's reading, therefore, the phallic copula is an element of possession rather than disjunction.

[4] Elizabeth Abel refers to Chodorow's idea that, although the daughter experiences oneness with the mother, separation and individuation are central to female development (1989: 71).

how some critics apply it to *To the Lighthouse*. Second, I carry out a comparative analysis of *To the Lighthouse* and Fusini's own novel *L'amor vile* (1999) to show that Fusini (in her novel, in her critical works and in her translations) tends to highlight phallic elements denoting either union with or separation from the object of love. In particular, I focus on the metaphorical meanings of 'vuoto' and 'erezione fallica'. Third, I examine a number of translation shifts in *Al faro*, *La signora Dalloway*, and *Le onde* that exemplify Fusini's tendency to establish phallic mediations in her work. I shall discuss the inconsistencies in Fusini's translation of the adjectives 'erect', 'upright' and 'straight' (as either or 'eretto/a' or 'dritto/a') by means of a cross-sectional analysis with her own works. I shall also discuss how Fusini translates the notion of 'merging', a key concept in Woolf's feminist discourse, which is said to destabilize phallocratic structures based on separation. I shall refer in particular to the scene of the dinner party in *To the Lighthouse*, where Fusini translates 'to merge' as 'legare' rather than 'unire' or 'fondere'. This example of translation shift suggests that emphasises on the phallic role of Mrs Ramsay.

3.2 Phallic and mystical mediations in *To the Lighthouse*

Some critics have drawn on the Lacanian notion of 'phallic copula' to interpret the unifying elements in *To the Lighthouse*. According to Lacan, the phallus represents the union of the two sexes; as Lemaire puts it, the phallus is 'the hyphen [*trait d'union*] in the evanescence of its erection' (Lemaire, 1970: 145). This, some critics argue, means that a phallic hyphen, or copula, establishes relationships of correspondence between animate or inanimate entities, which become linked by the relation of sameness 'x=y'. Gillian Beer claims that Woolf is a 'post-symbolic writer' because she displaces the Lacanian phallocratic concept of symbol. Woolf, she says, continuously struggles with the notions of human centrality and the referential validity of symbols. Beer maintains that the 'line in the middle' in *To the Lighthouse*, for example, is a deceiving geometrical pattern that, just like the Lacanian phallus, gives the reader a false idea of stability and optimism (1979: 30; 40-41).

Val Gough discusses the presence of phallic mediations in *To the Lighthouse* and proposes that both 'phallic copula' and 'mystical copula' are present in this novel. The

'mystical copula' counters phallocratic discourse: mystical discourse is a way of writing the otherness in the text in such a way that the other is not suppressed (1994: 219). Gough identifies a few elements of phallic (or religious) mediations in the novel, among which Mr Ramsay's linear quest for Truth (p. 217) and the religious and courtly love that some male characters feel for women after they have projected their self images onto them. Charles Tansley, for example, sees Mrs Ramsay as a female object and a Goddess-figure and believes that 'she was the most beautiful person he had ever seen' (p. 218); Mr Bankes uses religious vocabulary ('sublime power' and 'heavenly gift') to represent Mr Ramsay's attitude towards his wife and his son. Gough says that phallic structures are also manifest in the 'sacrificial mediation' of the characters, in particular Mrs Ramsay, who sacrifices herself to social conventions (p. 218). According to Gough, phallic and religious mediations in *To the Lighthouse* create insincere relationships among people, as they prevent real knowledge of the other/Other. In her words, phallic and religious mediations 'require sacrifice [...] of female creativity in the service of shoring up phallic projections of the masculine self and channelling violent impulses and desires' (p. 219). Gough claims that *To the Lighthouse* shows the failure of the Lacanian phallus to act as the main referent of mediation with the other (phallic copula). Paul and Minta's failed marriage is an example of the defeat of Mrs Ramsay's 'phallic activity' of unifying. According to Gough, the presence of both the 'phallic copula' and the 'mystical copula' in *To the Lighthouse* serves to expose Woolf's conception of woman as androgynous, consisting of both female ('mystical copula') and male components ('phallic copula'). In other words, *To the Lighthouse* contains both representations of women who sacrifice femininity to conform to phallocratic values ('phallic copula'), and of women who overcome the limitations of phallocratic representations in order to represents the 'unnameable' female experience of relations ('mystical copula') (1994: 219).[5]

Other critics have different views on the outcomes of the religious (or phallic) mediations enacted by Mrs Ramsay and Lily Briscoe, claiming that they are positive and successful attempts to establish peace, harmony and love among people. Nawin

[5] Val Gough points out that some elements of mystical discourse in *To the Lighthouse* are to be found in the ambiguous structure of the novel, where irony displaces any illusionary certainty or Truth. The reader receives a double message from the text that challenges his/her own self-projections. As Gough says, 'irony enables the novel itself to function as mystical copula, disrupting the singularity and identity of the phallic copula by suggesting that what is may also be what is not' (1994: 220).

Thakur suggests that Mrs Ramsay and Lily 'live to serve others, to create unity and harmony and to pacify and soothe the irritated nerves of modern intellectual society'. By contrast, he claims, Mr Ramsay and Charles Tansley are restless, egotistic and sterile because they do not know the 'peace of God' and the radiance of 'God-intoxicated people' (1965: 79-80). Thakur interprets the need for unity and harmony as a mystical and religious approach to life embobied by Mrs Ramsay and Lily Briscoe with their 'non-discursive intuitive immediate knowledge', the 'knowing without seeing'. Their ecstatic contemplation and intuitive comprehension confer upon them a feeling of stability and, at the same time, sets them free from external and internal constraints (pp. 77-78). Jean O' Love, in line with Thakur's religious interpretation of Mrs Ramsay's unifying needs, maintains that the two key symbolic images in *To the Lighthouse*, the magical prototypical mother and the lighthouse, have both the function of 'pacifying and unifying the world' (1970: 181-94). She defines Mrs Ramsay's approach to truth as intuitive and mythopoetic and claims that it 'opposes and surmounts his [Mr Ramsay's] pedantic and often cruel emphasis on empirical reality as he schematizes it' (pp. 190; 192).

Although critics hold different opinions on the nature and value of the female characters' unifying needs, they all agree that elements of mystical or mythopoeic discourse are present in *To the Lighthouse*. Their presence invites considerations on the multiple perspectives of Woolf's narratives and this is discussed in Chapter 4. Most feminist critics (Beer, 1979; Minow-Pinkney, 1987; Gough, 1994) say that Woolf's mystical discourse dismisses the Lacanian phallus as the element of mediation *par excellence*. In the following sections and chapters, I show that Fusini tends to use phallic terminology in her own works, as well as 'phallic mediations' to represent the relationship between the self and the other/Other (the absent object of love). In the course of my analysis, I also demonstrate that in her translations she downplays the landmarks of Woolf's mystical discourse and highlights the extreme outcomes of phallic mediations, namely either identification of the self with the other (according to the phallocratic principle of sameness x=y) or total separation of the self from the other.

3.3 Phallic metaphors in Fusini's work

3.3.1 Phallic metaphors in Al faro and L'amor vile

Fusini often uses phallic symbols and terminology in her critical works. In Sectioon 1.3, I have examined how she uses phallic metaphors to describe femininity, female language, female writing and motherhood. In this section, I discuss her use of phallic metaphors in her critical writings on *To the Lighthouse* and in her *L'Amor vile* (1999), a novel that was published eight years after her translation of *To the Lighthouse*.

Lacan attributes two different meanings to the word 'phallus': a concrete one referring to the male organ, the penis; and an abstract one referring to the omnipotent power of the phallus as a symbol *par excellence*. To Lacan, the symbolic power of the phallus derives from the desire for the mother that the subject represses so that it acquires unconscious signification. The phallus is the signifier for both female and male desire because it lies within the human subject and beyond sexual differentiation (Muller & Richardson, 1982: 337-39). As I mentioned in Section 3.2, the Lacanian phallus is the 'signifier of impossible identity' representing the union between the two sexes. In 'Corpo a corpo con la madre', Irigaray moves a strong criticism to Freudian psychoanalysis for having 'tagliato artificialmente il legame con la madre' and replaced it with phallic erection: 'L'erezione fallica, non onnipotente, sarebbe una versione maschile del legame ombelicale [...] un rimettersi al mondo che gli permette di diventare un adulto sessuato capace di erotismo e reciprocità nella carne' (1989: 27-28).

In a review of *To the Lighthouse* and in her own novel *L'amor vile* (1999) Fusini uses the adjective 'eretto/a' and metaphors of 'penetrazione' and 'indurimento'. In *Uomini e donne*, she comments on the nature of desire for the lost object of love. She cites the example from the last section of *To the Lighouse*, when Lily Briscoe goes back to the island where she used to live with the Ramsays before Mrs Ramsay's death. There, she has a vision of Mrs Ramsay, after which she finally manages to complete her painting by drawing a line in the middle. Paraphrasing her own translation of a passage from *To the Lighouse*, Fusini writes: 'Volere e non avere, volere e volere, mancare, mancare e

non avere, mancare, mancare, come le torceva il cuore, lo schiantava' (1995b: 63).[6] This lack, Fusini explains, produces a strong physical reaction in Lily's body: 'lo indurisce – come se al negativo della mancanza il corpo opponesse la rigidità dell'erezione sul proprio vuoto; ma anche lo buca – cioè il suo proprio vuoto lo penetra' (p. 63). In other words, in the spasm of the erotic ecstasy, Lily, in Fusini's interpretation, becomes the phallus that penetrates the void desperately trying to re-establish that broken link with her symbolic mother, Mrs Ramsay. The way Fusini uses the metaphor of a phallic erection indicates that, like Irigaray, she believes that the sexual act is a desperate attempt made by children (both daughters and sons) to reconstruct a broken link with their lost parents (both mothers and fathers). However, while Irigaray sees the phallus as the male counterpart of the umbilical chord, Fusini attributes Lacanian mediations to both men and women.

Fusini uses the metaphors of 'vuoto', 'indurimento' and 'penetrazione' in her novel *L'amor vile*, where the motif of the motherless daughter (Lily and Mrs Ramsay or Virginia and her mother) is turned into the motif of a fatherless son. In this novel, Fusini explores how the absent parental figure affects the son's adult life, his relationships with women and his eroticism. Luca, the protagonist, is persecuted by the ghost of his father after he has hanged himself. Once Luca becomes an adult, he tries to live with the void that his father's absence has created around him. In *L'amor vile*, Fusini repeatedly refers to 'il vuoto' in order to exemplify metaphysical concepts. The 'void' is a physical presence appealing to the senses of sight, hearing and touch (1999: 9; 12). The void is so real to Luca that he starts thinking that it is the real meaning of life: 'Il senso della vita non sarà forse (aggiungeva sempre 'forse': non era mai sicuro di nulla) proprio questo vuoto che ora tocco? Un vortice che non è nè un vortice nè un baratro; anzi, mi tiene, mi fa da fondamento?' (p. 9). And again, the void is like a hole in the soul, in which he sees, suspended vertically, the lifeless body of his father: 'Ma come descrivere lo strano buco nell'anima, che mi impediva di formare dentro di me l'immagine del maschio che genera ed è padre? In quel buco dondolava il corpo del babbo sciolto da ogni legame, pesante' (p. 41). Similarly, in *To the Lighthouse* Lily tries to fill the

[6] The original passage is: 'To want and not to have, sent all up her body a hardness, a hollowness, a strain. And then to want and not to have – to want and want – how that wrung the heart, and wrung it again!' (TL: 194). Fusini's full translation of this passage is: 'Volere, e non avere – trasmise al suo corpo una sensazione di durezza, di vuoto, di fatica. Volere e non avere – volere e volere – come le strappave il cuore, lo torceva, lo straziava' (AF: 187).

'hollow' in the middle of her painting that is caused by her memories of Mrs Ramsay: 'And she began to lay on a red, a grey, and she began to model her way into the hollow there' (TL: 186). Fusini translates: 'Cominciò a stendere sulla tela del rosso, del grigio, a modellare così la sua strada in quel buco lì nel centro' (AF: 181). Moreover, there is a parallel between Fusini's description of Lily's 'rigidità' before the image of the absent Mrs Ramsay ('la rigidità dell'erezione sul proprio vuoto') and Luca's reaction to the flux of his overwhelming emotions: 'Soltanto rimanendo immobile, senza respirare, sospeso al gesto d'amore interrotto; soltanto così, gli pareva, avrebbe resistito al risucchio del vortice spalancato in lui dalla passione paterna' (1999: 35). The lack of a father figure directly affects Luca's virility. In his erotic moments, he becomes motionless like a stone: 'Ecco perchè Luca impietriva nell'atto dell'abbandono' (p. 35).[7] The emotional block and lack of virility in *L'amor vile* are associated with a vertical line, the hanging body of his father. Similarly, Lily's frigidity and sexual frustrations are synthesized and sublimated by the vertical line she draws in the middle of her painting. When she recollects Paul's passionate love for Minta ('a signal fire on a desert island', TL: 191) and considers the subsequent unhappy outcome of their marriage, Lily thinks that 'she would move the tree to the middle, and never marry anybody, and she felt an enormous exultation' (p. 191). Eventually, she manages to draw the line in her painting: 'With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision' (TL: 226).

The 'indurimento' and 'rigidità' experienced by Lily and Luca as a consequence of the absent parent reminds us of the sense of paralysis Virginia herself experienced in some traumatic moments of her life. In 'A Sketch of the Past', she recalls that her body 'stiffened' and was unable to react when her step-brother Gerald was touching her private parts (1976a: 77). Woolf associates the sense of paralysis with feelings of helplessness and powerlessness (p. 81). Similarly, the words 'indurimento' and 'impietrimento' in Fusini's writings have a sexual connotation, as they allude to a phallic erection that may be described as a stiffening of the body due to an unsatisfied

[7] Suzanne Raitt quotes a passage from *To the Lighthouse*, in which she identifies in Mr Ramsay's rigidity of the body his relation to pleasure and knowledge: thinking of the limits to his knowledge, 'he braced himself. He clenched himself' (TL: 39). Raitt concludes that his rigidity saves Mr Ramsay because it keeps at bay the imminent realization of his own inadequacy. In other words, his stiff body marks the limits of human knowledge (1990: 80).

(or not yet satisfied) desire. The painting for Lily and the writing of *To the Lighthouse* for Virginia Woolf seem to be associated by Fusini with 'phallic' activities that have the function of filling the void against which, alone, Lily and Virginia stand.

3.3.2 Maternal and paternal icons in L'amor vile

Like Virgina, who exorcises the obsessive presence of her parents' ghosts by writing *To the Lighthouse*, and Lily, who completes her painting when the pain for the absence of Mrs Ramsay reaches its peak, Luca, after his parents' death, goes back to Engadina, the place of his origin. Here, he finds an empty house and a letter that his father had written for him before committing suicide. Caterina, the maid servant, was the only person who had been visiting the house since his parents' death:

> Tanto più sacro appariva perciò a Caterina il suo compito e con inesausta devozione continuava a spolverare i candelabri pesanti d'ottone col gambo attorcigliato, il posacenere di travertino chiaro sagomato come un lago tondeggiante, entrambi reliquie materne; e il tagliacarte d'argento con l'impugnatura a forma di delfino, che Luca ricordava tra le mani del padre. (1999: 69-70)

This passage presents several elements of intertextuality with Woolf's novels. Caterina recalls the old Mrs McNab in 'Time Passes' (TL), who, while dusting and wiping the deserted house of the Ramsays, thinks of eternity and wonders 'how long shall it endure?' (TL: 142-43). Just like in 'Time Passes', in *L'amor vile* the objects in the house are icons of the spirits that used to live there. The maternal and paternal objects have a gendered configuration: the circular candleholders and the ashtray ('come un lago tondeggiante') are associated with Luca's mother; the pen-knife, with its straight shape and 'l'impugnatura a forma di delfino', with Luca's father.

The male icon of the knife (in its variations of knife, pocket-knife and pen-knife) is present in both *Mrs Dalloway* and *To the Lighthouse*. The pocket-knife is a distinguishing feature of Peter Walsh in Clarissa's memory (MD: 5). When James, the Ramsays' son, has an outburst of rage against his father, he sees him standing 'lean as a knife, narrow as the blade of one' (TL: 8). The candlestick, the paper-knife and the dolphin appear together in a scene of *Mrs Dalloway*. When Peter visits Clarissa, he sees a paper-knife, a dolphin and candlesticks in the house: 'Oh yes, he had no doubt about

that; he was a failure, compared with this – the inlaid table, the mounted paper knife, the dolphin and the candlesticks' (MD: 49). The candlestick (a phallic icon) in *Mrs Dalloway* becomes a candleholder (a female icon) in *L'amor vile*; however, it is striking that all three elements appear in both texts. In the same scene of *Mrs Dalloway*, the image of a 'lake' also appears as a metaphor for female wholeness. When Peter visits Clarissa, she asks him if he remembers the 'lake' by which she used to stand as a child, 'holding her life in her arms [...] until it became a whole life, a complete life' (MD: 48). In *L'amor vile*, instead, the lake, that is a female and maternal icon, is equated to an ashtray ('il posacenere [...] come un lago tondeggiante, entrambi reliquie materne'). This simile reveals that there is a contradiction inherent in Fusini's views of the maternal, as both symbol of life (the lake/womb) and death (the ashtray). A similar contradiction emerges in *Mrs Dalloway*, where a pair of scissors is associated with a female character. When Peter arrives, Clarissa is 'sewing with her scissors' (MD: 49): whereas sewing, like knitting, is a unifying activity usually associated with femininity, the scissors divide. This contradiction, just like Fusini's maternal womb/ashtray, is an example of 'phallic mediation', where the illusion of unity and harmony is shattered by a drastic act of separation (the ashtray recalling death). Moreover, whereas Clarissa's sewing may be read as a need for unity, the scissors are a self-defence tool that helps her 'beat off the enemy' (MD: 50). Clarissa's scissors are the counterpart of Peter's penknife: they are both cutting tools standing between them to indicate that there is tension in their relationship. While Peter thinks 'But she is too cold [...]; sewing with her scissors' (p. 49), Clarissa thinks 'For Heaven's sake, leave your knife alone!' (p. 52).

As I have already discussed in Chapter 1, Fusini holds a phallic notion of the maternal womb, which she sees both as a source of life and unity and a cause of death and separation. In *L'amor vile*, there is another example of this contradiction (or 'phallic mediation'). In his letter to Luca, his father recollects moments in the war when he used to retreat into air-raid shelters. He describes his retreat as a return to the womb: 'Ci buttavamo sottoterra, la luce spariva, restava il terrore oceanico che l'essere già lì, nel ventre che prima o poi comunque ci avrebbe ricevuto, non aiutava di certo a spegnere' (1999: 81). Like an air-raid shelter, 'il ventre' ('the womb') is not a safe place, since it consoles and kills at the same time. In Luca's mind, 'La madre era il vampiro che ogni notte si attaccava alla gola e beveva, beveva il suo sangue. Il latte che gli aveva dato,

ora se lo riprendeva sotto forma di sangue' (p. 65). Consequently, Luca, when he is an adult, fears motherhood as something obscure and threatening for his self-identity: 'Ma ora che Paulette era incinta, quel che nascondeva in grembo gliela rendeva più sconosciuta che mai. Luca aveva ancora più paura. Non si capacitava che Paulette potesse contenere in sè un altro essere; magari simile a me, si diceva, e rabbrividiva al pensiero' (p. 61). Luca's ambivalent feelings towards the woman/mother suggest that he feels a tension between nostalgia for an idyllic undivided womb and fear of the unknown. In the translation of the passage mentioned above (when Peter visits Clarissa who is sewing), Fusini translates 'with her scissors' (MD: 49) as 'con in grembo le forbici' (SD: 38), which highlights the link between Clarissa's scissors and the maternal womb: both are phallic elements that may have the twofold function of unifying (sewing) and separating.

3.3.3 Phallic penetration as separation

With his father's paper-knife, Luca eventually decides to open his father's letter and violate the secrets it contains:

> La busta era rettangolare, gonfia, pesante. Lì vicino, appoggiato sul tavolo, un tagliacate sottile gli suggerì la mossa da fare. Gli sembrò il pugnale che invita al delitto che altrimenti non avremmo commesso; lo prese – violò la busta, le fu dentro e da dentro estrasse i vari fogli ripiegati e li distese. (1999: 70)

The analogy with a man's penetration of a woman's body is clear ('violò la busta, le fu dentro'). If we consider this act as a phallic penetration, we must acknowledge that it is a sterile penetration because the penknife/phallus does not donate anything to the woman, it only steals the letter/baby ('e da dentro estrasse i vari fogli') from the envelope/womb ('gonfia e pesante'). Like Lily's erotic spasm, it is the erection of a sterile phallus that penetrates the void left by the absence of Luca's father. A Freudian reading of this passage would see Luca penetrating his mother's body (envelope) with his father's phallus (penknife). According to Freud, as a consequence of the Oedipus complex, the son needs to posses the baby inside the mother's womb in order to become father himself (a father to himself). In order to find his own male identity, Luca has to become his own father. Behind Luca's lack of virility, there is not only an absent father,

but also a mother that needs to be conquered and possessed. Indeed, both his parents have contributed to his distress: 'Nè mia madre con la sua presenza turbata, commossa, nè mio padre con la sua assenza m'hanno certo aiutato a vivere, riflettè' (p. 17). The letter, for Luca, seems to have the same function as the lighthouse for Lily: it is a goal to be reached, the mother to be possessed. However, whereas Lily watches the lighthouse from ashore, Luca goes into his parents' house, opens the letter and violates its secrets. It seems that a female and a male attitude are confronting each other in the two novels. Although Luca and Lily are similar in their essential needs (they both need to re-unite with their lost object of love), they differ in the way they approach their re-union with their object of love. As Fusini says, whereas men proceed by cutting and separating, women proceed by blending and unifying. She also believes in the female capacity to convey a sense of unity to men (1995b: 47) and in their desire for wholeness: 'Nella vita di ogni donna risuona, crediamo, questo desiderio di completezza: essere vergine e madre, madre e figlia, mai separarsi, ma realizzarsi come intera – essere il ciclo completo di ciò che generato rigenera' (p. 136). This gender difference emerges in *L'amor vile*, where Luca searches for unity and self-identity (represented by the lake) but never finds them. Whereas Lily, at the end of the novel, is able to finish her picture, Luca leaves London 'incomplete' with the image of an empty house in the middle of a lake in his mind (rather than that of a lighthouse full of people, as in Lily's case at the end of the novel). In the remainder of this chapter, I show that in all the translations of Woolf's novels, the phallic traits of cutting and separating prevail over the female activity of 'merging'.

3.4 The case of 'erect'

The adjective 'erect' is frequently used by Woolf in her critical writings and in her novels. The critics use this term to discuss phallic elements in her novels, such as the lighthouse that stands 'erect' in the middle of the sea, the egotistical 'I' of the narcissistic self, or the line in the middle of Lily Briscoe's painting (Beer, 1979; Minow-Pinkney, 1987; Mepham, 1993). In this section, I discuss the use of the adjective 'eretto/a' in Fusini's critical writings in order to offer some explanations for a number of inconsistencies that occur in her translation of 'erect', 'straight' and 'upright' in *Al faro*, *La signora Dalloway* and *Le onde*. Fusini tends to use the term 'eretto' in

relation to men, and 'dritto/a' (with a few exceptions) when referring to women. Although the reasons for Fusini's translation choices may be unconscious,[8] I shall try to identify the extent and regularity of their occurrence through a cross-sectional analysis of her critical writings and her novels. As Mona Baker suggests, there are subtle linguistic habits which fall beyond the control of the writer or the translator. Being part of 'the unconscious discourse of the translator', these habits must be investigated because they may throw light on the motivations behind his/her choices (2000b: 246). It is my contention that Fusini attributes the Lacanian meaning of 'phallus' to the word 'eretto/a' and, either consciously or unconsciously, uses it to define phallic traits in men and women.

3.4.1 'Eretto/a' in Fusini's critical and fictional works

In Fusini's criticism, 'eretto' denotes both the phallus before penetration and the ethical ideals of sublime integrity and virginity. Both men and women may possess phallic traits and therefore stand 'eretti/e'. In her article 'Woman-graphy', Fusini clarifies the distinction between the concrete and the abstract meanings of 'eretto'. She is concerned with the motivations behind men's addiction to pornography:

> He wants to see the body and its organs. A fragmented body: leg, hand, vagina, anus. He cannot bear an entire body, that is, a body which is not only erect in its organ but erect symbolically. This is why he prefers to see female bodies, flesh which shows so clearly hole, absence, lack. (1993c: 50)

This means, for Fusini, that, whilst man considers himself to be erect, both in physical and moral terms, he denies woman this attribute.[9] In order to clarify the distinction between the physical and the ethical meanings of 'erect', I now turn to Fusini's critical work *La luminosa. Genealogia di Fedra*, where 'eretto/a' appears in both contrete and abstract contexts. As regards the abstract meaning, Fusini uses 'eretta' to describe the picture of Dittima, the Goddess of the mountain, depicted on an amphora in Festus. She stands 'eretta' on the top of a mountain between the sea and the sky. Two men at her

[8] In the interview I conducted with Fusini, she declared that she was unaware of such inconsistencies (Appendix II).
[9] In Section 5.12, I shall come back to the issue of wholeness versus fragmentation and show that Fusini does not transfer the Woolfian idea of bodily fragmentation in translating Woolf's texts.

feet have their hands raised towards the sky, as if they were adoring or protecting themselves from her dazzling light:

> La traccia di questo passaggio (apparire e scomparire) è una danza, il ritmico incedere del corpo eretto, i piedi sulla terra, le braccia e il volto levati al cielo. Questa la posa di molti idoli ritrovati nel palazzo di Cnosso, nella reggia di Fedra fanciulla. (1990: 64)

The verticality of the position of the dancers shows that they are aiming at elevating themselves from earthly matters and ascending to the sublime of the sky. According to the traditional Platonic duality between Earth and Heaven, men can elevate themselves to abstract or sublime thoughts, whereas women, earthly creatures, are tied to the ground by their role as mothers, as generators of matter.[10] In *La luminosa*, Phaedra is tied to the ground and torn apart by her love for her son Hippolytus, who is a virgin and morally upright (1990: 31-36).[11] When Phaedra finds the courage to confess her 'passione tremenda' and announces her suicide, she is finally able to stand 'eretta':

> Mentre il canto del Coro accorato, partecipe, commosso riempie l'orchestra, Fedra lascia il letto e si avvicina alle donne. Viene a spiegare. Ha ritrovato improvvisamente la forza di stare eretta. La testa alta ora sul collo. Le parole vengono pacate alla bocca. Parla bene da regina e da donna ateniese. È una donna nella piena coscienza di sè, del proprio nome, e onore. (p. 22)

Her standing erect exemplifies her determination, her moral strength, her courage, her awareness of herself and of the world and her intention to act. Indecision is seen as a vice and the inability to choose as a sin:

> Perchè il pudore è senz'altro una virtù, quando si declina in modestia e timore del male, ma è vizio quando diventa indecisione e allora l'uomo pecca di *aidōs*, non sa scegliere, tentenna: *aidèitai*, appunto. È quello che lei sta facendo, qui ed ora. (p. 23)

[10] On the traditional Platonic dichotomy between male and female nature, Fusini writes: 'La prima dea ha fondamento in questo terreno: è la matrice e la madre. Questo il suo fondo. È da lei e in lei che la creatura prende corpo. Il dio invece non ha fondamento in terra: appartiene al cielo, è aria, soffio' (1990: 154).

[11] Fusini explains that, in Euripides *Hippolytus*, Phaedra is induced by Aphrodite, the Goddess of love, to desire Hippolytus, her stepson. Fusini claims that this subverts the stereotypical roles of the angelical woman (such as Dante's Beatrice), who is capable of healing human souls, and of man, the sinner, who looks for divine illumination. She concludes that, in the Greek tragedy, the power of the Gods overcomes gender distinction and casts humanity in total chaos by depriving people of points of reference (1990: 36).

After her confession, Phaedra is morally upright because she overcomes indecision and has the courage to act. Before that, she was immoral because she yielded to sexual desire and threatened Hippolytus's virginity and integrity: 'Non più l'essere intatto, semplice, indiviso, Fedra lo tenta al regno della divisione per eccellenza, il sesso' (1990: 31).

'Eretto' also assumes the connotation of penetration of the male organ into the integrity of the woman. In *La luminosa*, 'Eretteo' is the name of the God who introduced the cult of the Taurus, the symbol of male sexuality and of procreating power. In the same book, 'eretto' is used to refer to Artemis, the Amazon and Goddess of hunting. Like a man, and unlike Aphrodite, Artemis projects her sexuality outside her and does not let her be penetrated by men. She is wild and possesses the male traits of aggression, love for fighting and hunting. The only way men can reach her is through the fight and the excitement of the battle. She is represented in all her integrity and purity, as an erect phallus: 'Sta eretta, come fallo inviolato, nella sua integra purezza' (1990: 150). Artemis desires a world from which she is excluded: 'È desiderio di un territorio del godimento a lei, regina sposa a Teseo, ormai escluso: desideri di prati, dei boschi, la fonte, la corsa, i cavalli' (p. 151). Phaedra, like an Amazon, can eventually stand 'erect', thanks to her dual nature of virgin and Amazon, mother and queen: 'Nell'ipostasi della vergine, Fedra è tutta godimento dell'azione, della caccia e della corsa. Nell'ipostasi di madre e regina sta eretta intorno al pudore del suo nome' (p. 152). Fusini associates the image of the Queen (both a virgin and a mother) standing 'erect' in her female solitude with the female sovereignity of the pre-Hellenic world that Hippolytus rejects:

> Ma Ippolito rifiuta quel gramma o sigillo in cui sta iscritto il mistero della potenza femminile verginale e materna. Ippolito scotomizza l'immagine, e indebolisce così il potere della donna regina, vergine e madre insieme, la quale eretta nella sua solitudine di femmina che genera realizza l'idea di sovranità femminile che pervade il mondo preellenico. (p. 92)

In the last three examples, the term 'eretto' is associated with purity, virginity, integrity, all qualities that Fusini attaches to the virgin (female and male), the idealized mother and the queen.

To summarize, in *La luminosa*, the term 'eretto' assumes a concrete (a) and an abstract meaning (b):

a) the extension of the male phallus with its potential to penetrate;

b) the power given by sublimation, elevation, and aspiration to divinity.

The androgynous figure of Artemis, the Amazon, retains both male and divine traits. As a consequence, the symbolic and physical meanings are superimposed in her description: 'sta eretta come fallo inviolato nella sua integra purezza'. The fact that there is an overlapping of the abstract and the concrete meanings of 'eretto/a' does not seem to be accidental. 'Eretto/a' always retains the idea of integrity even when it indicates male physical erection. 'Eretto' is the phallus that is still untouched: still unspoilt, it has only potential power. The erect phallus, indeed, attains its potentials only with ejaculation, namely its symbolic death.

3.4.2 'Eretto/a' in Fusini's translations

I now turn to the analysis of the translations and discuss some extracts from *To the Lighthouse*, *Mrs Dalloway* and *The Waves* that reveal some inconsistencies in Fusini's translations of 'erect/upright/straight' when referring to male and female characters. All these examples stand out among many others, in which Fusini translates 'straight/upright' as 'dritto/a' or 'ritto/a' (Appendix III). The examples have been presented according to the gender of the characters: first, it is attributed to male characters (Mr Ramsay, Percival and Bernard), then to female characters (Rhoda, Clarissa and Elizabeth Dalloway).[12] In passing from the ones to the others, any failure to translate 'erect/upright' in relation to female characters will stand out more clearly.

Example 3.4.2.i

Mr Ramsay is being described by the external narrator as a soldier, the 'leader of a forlorn party'.	
ST	TT
Who shall blame him [Mr Ramsay], if, so **standing** for a moment, he dwells upon fame, upon search parties, upon cairns raised by grateful followers over his bones?. (TL: 41)	Chi vorrà biasimarlo se in quell'istante, così **eretto**, penserà alla fama, alle spedizioni di soccorso, ai monumenti che i suoi fedeli seguaci vorranno erigere sulle sue ossa?. (AF: 61)

[12] Each example is anticipated by a brief outline of the contextual situation of of the scene.

In the Italian version, 'eretto' is added in focal position, framed within two commas. This passage echoes Lou Andreas Salomé's definition of masculinity that Fusini paraphrases: 'l'uomo sta eretto, solo contro il suo fato' (1995b: 37-38). In this scene, Fusini depicts Mr Ramsay as a solitary, heroic man that recalls the Nitzschean man depicted by Salomé, namely a man who has killed God and aspires to take his place through heroic gestures and fame (Section 2.4.2).

Example 3.4.2.ii

On his way to the Lighthouse (Part III), James recollects the feelings he used to have as a child in the presence of his father.	
ST	TT
He began to search among the infinite series of impressions [...] how a man had marched up and down and stopped dead, **upright** over them. (TL: 184)	Cominciò a cercare il ricordo di un uomo che marciava avanti e indietro, e poi d'un tratto s'era fermato, **eretto, verticale**, proprio sulle loro teste. (AF: 179)

'Eretto' is followed by the adjective 'verticale', which reinforces the analogy with phallic erection. Fusini' translation implies that James sees his father as an overpowering phallic presence. This is coherent with the image that James repeatedly has of his father as a 'beak of brass' plunging into his mother (TL: 43).[13] On the other two occasions, Fusini does not use 'eretto' when referring to Mr Ramsay, but translates 'upright' or 'straight' with 'dritto': 'he is sitting upright' (TL: 223), from Cam's point of view, becomes 'seduto [...] dritto' (AF: 211); 'he rose and stood [...] very straight' (TL: 224), from Cam's and James's point of view, is translated as 'si alzò [...] alto e dritto' (AF: 212). Moreover, Fusini does not use 'eretto/a' to describe the lighthouse. It is 'stark, straight, glaring white' (TL: 219-20) from Mr Ramsay's point of view, ('alto, nudo e dritto', AF: 208). The tower is 'stark and straight' (TL: 202) from James' s point of view ('la torre nuda e dritta', AF: 193). Fusini's choices seem to be determined by the context and the point of view from which characters and objects are described. The examples from *The Waves* and *Mrs Dalloway* that follow will further clarify this hypothesis. In *The Waves*, the heroic characters, Percival and Bernard, are given the attribute of 'eretti'.

[13] The choice of 'eretto' in this example stands out because, a few lines afterwards, Fusini translates 'sitting upright' (TL: 185) referred to Cam, the Ramsays' daughter, with 'seduta dritta' (AF: 179).

Example 3.4.2.iii

Nelville, on his first day away from school, recollects the headmaster ('the brute' who threatens his liberty) praying. Nelville despises words of religion and authority because 'they are corrupted by those who speak them' (TW: 24). Suddenly, the image of Percival, a pagan hero, comes to his mind.	
ST	TT
Now I will lean sideways as if to scratch my thigh. So I shall see Percival. There he sits, **upright** among the smaller fry. (TW: 24)	Ora mi chinerò di lato, come per grattarmi la schiena. Così vedrò Percival. Eccolo lì seduto **ben eretto**, tra i piccoli. (LO: 23-24) [14]

Percival is the most heroic of the six characters. He sails to India and dies. Nelville, who has always been in love with him, remembers him as an absence in his life. 'Eretto' on this occasion highlights the 'heroic' trait of Percival and his role as a model for young people. Percival, in fact, inspires ideals of freedom and heroic gestures in the others, as the next example shows.

Example 3.4.2.iv

The death of Percival is a gift for Rhoda: she now wants to see what lies beneath the semblance of things. She feels the urge to go on a pilgrimage, to go feareless among people, streets and trams.	
ST	TT
Now I will at last free the checked, the jerked-back desire to be spent, to be consumed. We will gallop together over desert hills where the swallow dips her wings in dark pools and **the pillars stand entire**. Into the wave that dashes upon the shore, into the wave that flings its white foam to the uttermost corners of the earth, I throw my violets, my offering to Percival. (TW: 111)	Ora finalmente libererò, il mio desiderio, sempre frenato, trattenuto, perchè si spenda, perchè si consumi. Galopperemo insieme su colline deserte dove la rondine bagna l'ala in pozze scure e le **colonne stanno, erette, intere.** Butto la mia offerta per Percival, le violette, nell'onda che batte a riva, nell'onda che lancia lo spruzzo bianco fin negli angoli più remoti della terra. (LO: 119).

Again, by analogy with the notions of eternity and Percival's heroism, Rhoda's pillars stand 'erette'. In the next example, a similar meaning is attributed to Bernard's words by both Woolf and Fusini.

[14] There is no apparent explanation for the choice of 'schiena' to translate 'thigh'. Possibly, the heroic mood of the passage has inspired Fusini to use a less trivial word than 'coscia'. 'Schiena', however, does not explain why Neville needs to 'chinarsi di lato'. Text coherence, on this occasion, seems to be impaired in the target text (TT).

Example 3.4.2.v

Bernard is walking aimlessly among the busy streets of London. Multitudes of people go past like a 'roaring train'. He enters a hairdresser's and, while they are cutting his hair, he can see 'his pinioned body' reflected in the mirror and the people passing.	
ST	TT
The hairdresser began to move the scissors to and fro. I felt myself powerless to stop the oscillation of the cold steel. [...] So we are cut and laid in swaths, I said [...] We have no more to expose ourselves on the bare hedges to the wind and snow; no more to **carry ourselves erect** when the eagle sweeps [...] We have renounced our station and bear now flat. (TW: 189)	Il parrucchiere cominciò a muovere avanti e indietro le forbici. Mi sentivo impotente a fermare le oscillazioni del gelido acciaio [...] Così, dissi, ci falciano e ci ammonticchiano. [...] Non dovremo più esporci al vento e alla neve sulle siepi spoglie, **nè tenerci eretti** quando soffia la tempesta. **Avendo rinunciato alla postura eretta**, staremo così sdraiati, languidi e presto dimenticati! (LO: 207)

Bernard, like Percival, is a heroic character. In his final monologue that concludes the novel, he cries: 'I strike spurs into my horse. Against you I will fling myself, unvanquished and unyielding, O Death!' (TW: 200). It does not surprise that 'eretto' is repeated twice in the translation of this passage. This repetition reinforces the contrast between Bernard's idea of a unified self and his fear of being cut into pieces.[15] In Chapters 4 and 5, I shall resume the notions of unity and separation and show how Fusini tends to focus on unity of selfhood rather than separation. This is consistent with Fusini's use of 'eretto/a' as an attribute that unifies the physical and moral traits of an individual.

These last three examples indicate that Fusini attaches a moral as well as a gendered value to 'eretto'.

Example 3.4.2.vi

The day is over, all the people have gone to bed and the lights in the windows are off. Yet, Jinny feels that her night is beginning and she is 'shining in the dark'.	
ST	TT
The stones of a necklace lie cold on my throat. My feet feel the pinch of shoes. **I sit bolt upright** so that my hair may not touch the back of the seat. (TW: 68)	Le pietre della collana posano fredde sulla mia gola. I piedi avvertono la tenaglia delle scarpe. **Sto dritta** perchè i capelli non tocchino lo schienale della sedia. (LO: 72)

[15] It is interesting to note that it is, again, a pair of scissors rather than a knife that threatens a man with separation (see also Peter Walsh in Section 3.2).

Example 3.4.2.vii

Jinny is admiring the beauty of the cars, the 'triumphant procession' of men and women dressed in colourful silk clothes. While the trains start and stop 'like the waves of the sea', she feels 'a native of this world' and follows its banners (TW: 132).	
ST How could I run for shelter when they are so magnificently adventurous, daring, curious too, and strong [...] I will rise to the surface, **standing erect** with the others in Picadilly Circus. (TW: 132)	TT Perchè mai dovrei andare a nascondermi, se gli altri sono tutti così splendidamente avventurosi, audaci, curiosi e forti [...] Salirò in superficie, **dritta**, insieme agli altri, andrò a Picadilly Circus. (LO: 142)

It seems that the mundane tone of Jinny's walk in the streets of London does not justify, for Fusini, the use of 'eretta' in 3.4.2.vii.

Example 3.4.2.viii

Jinny feels also a native of the world at night. At night, she visits crowded public places, where she walks on thick carpets and smooth-polished floors.	
ST I look among the groups of unknown people. Among the lustruous green, pink, pearl-grey women stand **upright** the bodies of men. (TW: 69)	TT Osservo gruppi di gente sconosciuta. Tra le donne color verde smagliante, rosa, grigio perla, spiccano **eretti** i corpi degli uomini. LO: 73)

Jinny is the most sexualized character in *The Waves*: she is sexually attracted to men and she is attractive for men. The discrepancy between the way she sees herself ('dritta', in 3.4.2.vi and 3.4.2.vii) and the way she sees men ('eretti', in 3.4.2.viii) in Fusini's versions suggests that a gender distinction is attached to sexuality. In the last example from *The Waves*, Fusini attributes 'eretta' to Rhoda.

Example 3.4.2.ix

Rhoda thinks of Miss Lambert, the school teacher. Although everybody laughs behind her back, everything becomes luminous as she passes.	
ST All is solemn, all is pale where she **stands**, like a statue in a grove. (TW: 30)	TT Tutto si fa solenne, impallidisce dove lei si ferma, e rimane lì **eretta** come una statua in un boschetto. (LO: 31)

This image of Miss Lambert recalls the picture of a Goddess painted on the amphora in Crete that Fusini describes in *La luminosa* (Section 3.4.1). In Rhoda's memory, Miss Lambert is 'stately', fixed like a painting (TW: 30), which probably explains Fusini's choice of 'eretta' in 3.4.2.ix. I now turn to a few examples from *Mrs Dalloway*.

Similarly to Rhoda (Example 3.4.2.iv), who, after Percival's death, feels a sort of liberation of the soul, Clarissa finds it consoling to know that death brings everything to an end. She thinks of Peter, who had left for India but (just like Percival) had survived in everybody's memory. Looking in a shop window, she remembers the lines from a book that immortalized an image of the countryside in the white dawn: 'Fear no more the heat o' the sun/Nor the furious winter's rages' (MD: 12). Her 'suspended' nature, that allows her to appreciate what lies in front of her (the 'here and now'), does not prevent her from feeling the heaviness of grand thoughts and sorrows.

Example 3.4.2.x

Clarissa is walking throught the streets of London. She is described as feeling both young and aged; as living life 'almost by instinct', absorbed by the things around her, yet feeling 'far out to sea and alone'. Suddenly, she reads a few lines in a book open in a shop-window and thinks of how some people live stoical lives (MD: 11-12).	
ST This late age of world's experience had bred in them all, men and women, a well of tears. Tears and sorrows; courage and endurance; a perfectly **upright** and stoical bearing. Think, for example, of the woman she admired most, Lady Bexborough, opening the bazaar. (MD: 12)	TT Questa tarda età dell'esperienza del mondo aveva scavato in tutti loro, uomini e donne, un pozzo di lacrime. Dolore e lacrime; coraggio e resistenza; un contegno perfettamente **eretto** e stoico. Pensate, ad esempio, alla donna che più ammirava, Lady Bexborough, che inaugurava la fiera di beneficenza. (SD: 7)

Fusini translates 'upright bearing' with 'contegno eretto' to indicate strength and courage that are often accompanied by sorrow. However, 'eretto' in this context sounds unusual in Italian, where the standard collocation for 'contegno' (or 'comportamento') is 'retto' and not 'eretto'.[16] This choice suggests that Fusini has an unconscious tendency to use 'eretto' in 'stoical' contexts.

Example 3.4.2.xi

Clarissa is walking in the streets of London. As she stops to cross, Scrope Purvis, an acquaintance of hers, sees her. She finds that Clarissa has grown older but is still vivacious and colourful.	
ST There she [Clarissa] perched, never seeing him [Durtnall in his van], waiting to cross, very **upright.** (MD: 6)	TT Se ne stava posata lì, senza neppue vederlo, in attesa di attraversare la strada, ben **dritta.** (SD: 2)

[16] Raffaele Simone points out that 'collocation' is a cohesive device that limits the lexical choices of the writer and raises expectations in the reader (1990: 436). By translating 'contegno [...] eretto' instead of 'retto', Fusini disappoints the reader's expectations.

Example 3.4.2.xii

Clarissa, still walking in the streets of London, explodes in a fit of rage: first, against the religious Miss Kilman, who has taken her daughter Elizabeth away from her; second, against herself and the 'hatred' or 'self love' that surges in her soul like a 'brutal monster', making her never content, never secure and giving her physical pain. Clarissa, however, reacts against these self-denigrating thoughts: 'Nonsense, nonsense! She cried to herself, pushing through the swing doors of Mulberry's the florists.' (MD: 15)	
ST	TT
She advanced light, tall, very **upright** to be greeted at once by button-faced Miss Pym. (MD: 15)	Avanzò leggera, alta, **eretta** per essere subito salutata dalla faccia foruncolosa della signorina Pym. (SD: 10)

Although it may seem that there are inconstitencies in the translation of 'eretta/dritta' in these last two examples, a close analysis reveals that Fusini's choices may be determined by the point of view from which Clarissa is being described. In 3.4.2.x, she is seen by Scrope Purvis, who notices her light nature: 'a touch of the bird about her' (MD: 6).[17] In 3.4.2.xi, point of view is presented as the joint perspective of the external narrator and Clarissa herself. Clarissa is torn between her hate for Miss Kilman and self-hatred, but, courageously, reacts against these feelings. Fusini's choice of 'eretta' suggests that she intends to highlight the inner strength that Clarissa, like Phaedra, possesses and that helps her overcome her weaknesses. Indeed, Clarissa, like Queen Elizabeth I in Fusini's later novel *Lo specchio di Elisabetta* (2001), has a 'virginal' disposition that, Fusini believes, fortifies the soul.[18] I now turn to Clarissa's daughter, Elizabeth.

Example 3.4.2.xiii

Elizabeth has just left Miss Kilman in the Big Store. She is trying to get on a bus in Victoria Street. She has not decided where to go yet and does not want to push her way through the people.

[17] In Appendix III, there is a similar example of translation, in which Clarissa is described as holding 'dritta' rather than 'eretta' when seen from a male perspective (Peter's point of view).

[18] In *Lo specchio di Elisabetta,* Queen Elizabeth I gains moral rectitude through her virginity and integrity of body and mind: 'Come un'isola, sola, dispari, non accoppiata, la Regina ha conosciuto la forza virile del corpo verginale, vigoroso perchè integro, intatto' (2001: 118). The Queen admires virile beauty that she herself possesses: 'Elisabetta ha sempre adorato la bellezza virile. Nell'aspetto verginale ne ha assunto in sè certi tratti – il comando, l'indipendenza, la libertà' (p. 45). Her virginity is 'un attacco alla vita, alla madre' (p. 153). The Queen, just like Virginia Woolf, bears in herself the ghost of her mother, the *beata culpa* that she expiates by remaining a virgin (p. 154).

ST	TT
She inclined to be passive. It was expression she needed, but her eyes were fine Chinese, oriental, and, as her mother said, with such nice shoulders and **holding herself straight**, she was always charming to look at. (MD: 149)	Tendeva piuttosto alla passività. Le mancava un pò d'espressione, ma gli occhi erano belli, cinesi, orientali, e come diceva sua madre, con quelle spalle così ben fatte e **quel portamento eretto**, era sempre un piacere guardarla. (SD: 121)

This remark made by a mother about her daughter recalls the words Virginia's mother told Virginia on their last meeting, before she died. Virginia recollects these words in her autobiographical work 'A Sketch of the Past': 'Hold yourself straight, my little Goat' (1976a: 94). Recalling this episode in her book *Virginia e l'angelo*, Armanda Guiducci translates Woolf's words with 'Tieniti dritta, capretta mia' (1991: 37). Fusini's choice of 'eretta' in this context may be due to the fact that Elizabeth possesses all the traits that Fusini normally attributes to phallic women, who stand 'erette'. Indeed, as Andra Dibert-Himes points out, Elizabeth has a phallic nature (1994). She takes lessons from the austere and religious Miss Kilman; she prefers to be in the country with her father and the dogs rather than in London going to her mother's parties (MD: 149). She enjoys the open air and rides along the Strand in a bus 'like a figure-head of a ship' (MD: 150). She is a free spirit, a free mind and has the innocence of a sculpture (MD: 150). She also wants a profession: to become a doctor, a farmer or go to Parliament (MD: 150-51). When she appears in front of Peter and Clarissa, the sound of Big Ben (a phallic symbol) strikes the half hour 'with extraordinary vigour' (MD: 53-54). Andra Dibert-Himes comments that Elizabeth is always contrasted with Clarissa and compared with Richard, and that she is 'at once connected to but distanced from a matriarchial inheritance' (1994: 225).[19] Fusini's choice of 'eretto' in this context seems to be determined by the inner strength that Elizabeth possesses. In her book, Guiducci uses 'eretta' with a similar connotation when she refers to Virginia. She depicts Virginia as standing 'eretta' when she stands up to male gaze (1991: 25; 52) or when she is in antagonism with a male dominated society (the Cambridge society) (p. 72).

All the examples discussed above suggests that Fusini's translation choices are consistent with the meanings she attributes to 'eretto/a' and the way she uses this

[19] In the same article, Dibert-Himes claims that Elizabeth represents the modern woman. She leaves behind religion and the Victorian society to welcome the secular world and modernism. However, at the dinner party, she yields to the domestic role of a hostess, just like her mother. Dibert-Himes concludes that this contradiction reveals Woolf's lack of certainty about the future of women in society (1994: 225-6).

adjective in her own works. This is an example of how the 'translator's discourse' may affect his/her own translation practice. To conclude my discussion of 'erect', I now turn to the theme of sexuality in Mrs Ramsay and Mr Ramsay.

3.4.3 'Eretto/a' and Mrs Ramsay's sexuality

In Section 3.4.1, I have shown that Fusini uses 'eretto/a' to indicate moral strength and determination and that she attributes these traits to both men and women. There are passages in *To the Lighthouse* that indicate that Mrs Ramsay has phallic aspects to her personality. For example, after the dinner party, everybody goes different ways. Mrs Ramsay is depicted as standing still to 'pick out one particular thing; the thing that mattered; to detach it; separate it off; clean it of all the emotions' and bring it before a tribunal to decide if it was good, bad, right or wrong (TL: 122). Like Elizabeth (MD: 149), she enjoys the feeling of moving forwards freely, 'like a beak of a ship up a wave' (TL: 122). These urges to separate ideas and to move freely (male traits) are matched with a need to reach stability (the 'trees' stillness') and to remove the 'walls of partition' in order to form a 'community of feeling' with other people (female trait) (TL: 122-23). Mrs Ramsay, as some critics have pointed out, is an androgynous character (Pratt, 1972; Minow-Pinkney, 1987; Mepham, 1993; Raitt, 1990).

In Section 1.6, I said that Fusini attributes phallic values to motherhood. This also emerges in her translation of the passage below from *The Waves*, where she associates the sun (a masculine element) with giving birth:

Example 3.4.3.i

This passage is from the third Interlude of *The Waves*.[20]	
ST	TT
Now, too, **the rising sun** came at the window, touching the red-edged curtain, and began **to bring out** circles and lines. (TW: 50)	Intanto **il sole nascente**, arrivando alla finestra, toccò la tenda orlata di rosso e **cominciò a partorire** cerchi e linee. (LO: 52-53)

Giving the phallic traits Fusini attributes to motherhood, it seems surprising that she does not use 'eretta' to translate 'upright' or 'erect' when referring to Mrs Ramsay, who

[20] The poetic Interludes in *The Waves* trace the movement of the sun through the course of the day. These movemets reflect the rise and fall of human life from infancy to old age (McNichol, 1990: 131).

represents Virginia's mother (Appendix III). In order to find some explanation for her choices, it is useful to look at a passage concerned with Mrs Ramsay's sexuality.

Example 3.4.3.ii

Mr Ramsay, Mrs Ramsay and their son James find themselves together in the room. James feels hate for his selfish father, who has deprived him of his mother's attention, demanding sympathy.	
ST	TT
Mrs Ramsay, who had been sitting loosely, folding her arm, **braced herself**, and, half turning, seemed to rise herself with effort, and at once **pour erect into the air** a rain of energy, a column of spray, looking at the same time animated and alive as if all **her energies were being fused into force**, burning and illuminating (quietly though she sat, taking up her stocking again), and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male **plunged itself**, like a beak of brass, barren and bare. (TL: 42)	La signora Ramsay, che era finora rimasta pigramente seduta col figlio in braccio, **si raddrizzò** e nel tirarsi su sembrò fare un certo sforzo, ma subito, **appena alzata**, emanò da lei **una pioggia di energia, che schizzava a fiotti nell'aria**. Sembrava al tempo stesso viva e animata, come se l'energia si fosse trasformata tutta in forza, e bruciando l'illuminasse (anche se sedeva lì quieta col suo lavoro a maglia). E fu in questa squisita fecondità, tra questi fiotti di vita, e in questa fonte, che **si gettò** la sterilità mortale del maschio, come un becco d'ottone, nudo e spoglio. (AF: 62-63)

Annis Pratt identifies three strands of sexual imagery in this passage: the upwards movement of erection and ejaculation that associates Mrs Ramsay with the lighthouse; the circular movement representing the encircling receptiveness of Mrs Ramsay's femininity; the plunging activity of the male 'beak of brass' standing for male sexuality. To Pratt, the aim of the passage is 'to develop three inter-related sets of sexual images [that] portray a psychosexual adaptation forced upon [Mrs Ramsay] by the circumstances of her marriage and times' (1972: 420). Pratt argues that Mrs Ramsay's creative organ is phallic and, therefore, that Woolf provides her with the wrong sets of images. Indeed, she ejaculates, whereas her husband 'sucks' and 'penetrates' (p. 426). Suzanne Raitt, referring to the same passage, maintains that this confusion of sexual images is a linguistic adventure that liberates the male and female characters from the limits of sexual anatomy (1990: 71). Similarly, Makiko Minow-Pinkney (1987) and John Mepham (1993) claim that Mr and Mrs Ramsay embody both phallic and non-phallic traits. Mrs Ramsay is both the phallus and the womb. She is the Lacanian Other for Mr Bankes; the pre-oedipal phallic mother for James; the threatening phallic mother for Lily (Minow-Pinkney, 1987: 90-1). Minow-Pinkney proposes that Mrs Ramsay is the primal mother who, after her death, is internalized by the survivors, just like the

Father in Freud's *Totem and Taboo*. Her phallic traits, whether overtly or covertly expressed, are inherent in her personality; indeed, as Lacan says, the phallus fulfils its role only when it is veiled (Minow-Pinkney, 1987: 110). Mr Ramsay, on the other hand, is both the phallus and the child. The critic explains that the lack of clear-cut definitions of Mr and Mrs Ramsay's psychosexual adaptations is consistent with Woolf's dissolution of binary constructions (male versus female sexuality) and her creation of relationships of continuity (pp. 90-91).[21]

In translating this passage, Fusini retains the upward movement of Mrs Ramsay's 'ejaculation' ('si raddrizzò') but she avoids using 'eretta'. The elimination of 'eretto/a' may be read as an attempt at emphasizing the sense of physical lack in women's body. As Laura Mulvey says, lack in women is marked by the absence of the penis: 'ultimately, the meaning of woman is sexual difference, the absence of the penis as visual ascertainable' (1975: 13). In her article 'Woman-graphy', Fusini underlines a difference between male and female sexuality, describing female sexuality through the metaphor of a horizontal dimension. She claims that woman is suspended between her biological need to reproduce and cultural constructions that make her unable to enjoy pure 'sexual release' (1993c: 52). Suspension stands in opposition to the verticality of phallic erection.[22]

Although Fusini erases the verticality of Mrs Ramsay's 'erection', she retains the phallic traits of her ejaculation. Indeed, she eliminates the sense of 'fusion' with which Mrs Ramsay gathers her energies ('all her energies were being fused into force, burning and illuminating'). She turns 'fusion' into an outward movement that seems to reproduce a phallic projection of the self onto the others: 'emanò da lei una pioggia di energia, che schizzava a fiotti nell'aria'. The translation presents some contradiction between the image of the rain, implying a continuous flow, and of water that 'schizzava

[21] Penelope Cordish shares this opinion, when she says that Woolfian characters are made to experience two contradictory feelings at the same time. She explains that this is a consequence of her 'mountain view' perspective. As Woolf writes in *To the Lighthouse*, 'the waves shapes symmetrically from the cliff top, but to the swimmer among them are divided by steep gulfs, and foaming crests' (quoted in Cordish, 1992: 192). Cordish concludes that dual perceptions of existence can be simultaneously true for Woolf (pp. 192-93).

[22] In the same article, Fusini uses 'erect' as a metaphor for the representation of the body in pornography: 'It [pornography] is omnipotent and infantile because representation, *graphia*, does not know the limits within which it operates, and stupiditly believes in the illusion of a totally representable body caught in the sexual moment, 'erect' in its visibility, visible in its 'erection" ' (1993c: 43, Fusini's italics).

a fiotti nell'aria', which recalls a nervous and jerky kind of ejaculation. The picture Fusini creates contrasts with the idea of 'diffusion' or the 'merging of the self into the other' with which critics describe Mrs Ramsay's reveries and orgasmic pleasure. Hélèn Cixous comments that in this passage Mrs Ramsay's rising is not erection but 'diffusion' (1997: 97). Similarly, looking at the way Fusini translates Mr Ramsay's sexuality in the passage quoted above, it seems that she stresses a sense of aggression directed against himself ('gettarsi'), rather than of self-annihilation and a merging of the self with the other, that a literal translation ('tuffarsi') would have conveyed. Hence, Fusini counters what some critcs have said about the female nature of Mr Ramsay's sexuality (Pratt, 1972; Raitt, 1990; Minow-Pinkey, 1987; Mepham, 1993). In other words, when Mr and Mrs Ramsay are set in relation with one another, they manifest aggressive or phallic aspects of sexuality that lead to antagonism rather than merging. The question, though, still remain unanswered: why does Fusini not use 'eretta' for Mrs Ramsay? It could be argued that Mrs Ramsay does not possess enough strength or integrity of thought to equal Phaedra, Queen Elizabeth I, an Amazon, or even Clarissa and Elizabeth Dalloway. Indeed, Mrs Ramsay 'seemed to rise herself with an effort' (TL: 42). Similarly, Lily Briscoe is depicted by Woolf as she makes an effort to 'erect herself' in front of Mr Tansley, after he has expressed his low opinions on women who cannot write nor paint (TL: 94):

Example 3.4.3.iii

Lily Briscoe is surprised by the fact that Mr Tansley's comment that women cannot write nor paint bothers her, considering that she thinks he is the most uncharming human being she had ever met.	
ST Why did her whole being bow, like corn under a wind, and **erect itself** again from this abasement only with a great and rather painful effort? (TL: 94).	TT Perchè lei si piegava tutta, come una spiga di grano al vento, e **si risollevava** di nuovo solo a prezzo di un grande e doloroso sforzo? (AF: 104).

Fusini's choices to avoid using 'eretto/a' when translating Mrs Ramsay's 'pour erect into the air' and Lily's 'erect itself' in the two examples above may also be interpreted in the light of Lacan's theory of the 'phallus'. The phallus is the male organ defining both sexes: the man has the phallus and the woman is the phallus for the man because the woman's whole body corresponds to the phallus. Each one is the object of the other's desire (Wright, 1992: 321). This may suggest that Mrs Ramsay, in Fusini's interpretation, is not 'eretta' because she is not the phallus for her husband; similarly,

Lily is not the phallus for Mr Tansley, who relegates women to a marginal position as being unable to create works of art. In these examples, Mrs Ramsay and Lily are seen as lacking from a male point of view.

Overall, it seems that Fusini uses 'eretto/a' to highlight some phallic aspects in women that deserve respect and admiration from a male point of view (such as strength, determination and moral integrity). As Lacan says, the woman needs to become the 'phallus' to obtain recognition from society. It is therefore a masculine point of view that is being highlighted by Fusini (as well as by Guiducci). To conclude, the analysis of this passage, that is rich in sexual imagery, indicates that Fusini turns both male and female sexuality into phallic manifestations of the self. Indeed, she seems to mediate her own views on sexuality through the meaning of the Lacanian 'phallus' that 'erects' barriers between men and women and is an obstacle to relationships of continuity. Indeed, as Fusini says, sexuality is the greatest divide among men and women (Section 3.3). The common trait between Mr and Mrs Ramsay in Fusini's translation is that they both tend to impose themselves onto the other and, as I shall show in other parts of my thesis, onto their children and the people around them. In Section 4.6, I show that Fusini stresses antagonism between the characters. In the next section, I investigate how Mrs Ramsay manifests her aggression in her 'phallic mediations' at her dinner party.

3.5 'To merge' versus 'legare'

We saw in Chapter 1 that in feminist psychoanalytic discourse the concept of 'merging' is associated with the child's pre-oedipal fusion with the mother. Kristeva recognizes the importance of the pre-oedipal phase where the fusion with the mother is expressed by bodily rhythms and by semiotic language; pregnancy and nurture erase the oppositions between self and the other, inside and outside, subject and object (Kristeva, 1984: 26-28). Patricia Waugh points out that Woolf employs narrative strategies that emphasize modes of merging and fragmentation simultanealy in both content and structure. She sustains that her main female characters (Mrs Ramsay, Lily and Mrs Dalloway) do not experience the 'blurring of edges' as traumatic, because their self is not constructed as an 'imperial ego' (like men's self), but is formed through diffusion and the relation with the other. Both Clarissa and Mrs Dalloway organize parties to

satisfy their need for fusion, completeness and pre-oedipal wholeness. Waugh maintains that Woolf's female characters are caught between two opposing poles, to withdraw into their private space and to incorporate and devour the other (1989: 94-95).[23] Woolf talks about the importance of the unifying presence of a mother figure in her autobiographical works. She recalls how her mother and, subsequently, her older sister Stella had the power to unify what had been separated. When Stella died, Virginia's most unbearable feeling was that she lacked a unifying presence that would keep them all together: 'For Stella had united many things otherwise incompatible' (1976c: 65).[24]

In Fusini's critical writings, the word 'fusione/confusione' assumes a different connotation from 'to merge' as it appears in *To the Lighthouse* and in Woolf's non-fictional works in relation to the mother/woman. Whereas in Woolf it denotes the female capacity to smooth things out and to blur the borders of individual identities, in Fusini it assumes stronger positive and negative connotations. 'Fusione' is the strong link between mother and child or the artist and his/her work and is always associated with a 'cut' that drastically marks separation. In commenting on Virginia's recollection of her own anxieties when she finished writing *To the Lighthouse*, Fusini writes: 'un cordone ombelicale tagliato: una vita separata da un'altra: qualcosa di improvvisamente sottratto: una fusione interrotta' (1977: 14). Fusini highlights the negative connotation of 'fusione' as the maternal power to engulf and annihilate the children who try to resist her call; 'fusione', however, is also the totalizing experience of the erotic ecstasy. In 'La caccia di Agave' (*I volti dell'amore*), she recalls the myth of Pantheons and his mother Agaves: Pantheons is punished by Dionysus because he refuses to abandon himself to oblivion and happiness. He is induced to dress like a woman and watch the rites of the

[23] Patricia Waugh explains that the female and male reactions to the opposite needs for separation from the original unity and self-annihilation are represented by Clarissa Dalloway and Septimus Smith: whereas Clarissa lives 'suspended' in balance between the need to merge (projection) and retreat into herself (introjection), Septimus shifts dramatically from one to the other: first he loses the inner object developing feelings of manic omnipotence (total projection), then he becomes paranoid and obsessed with the fear of engulfment; he commits suicide the moment he sees Dr Holmes coming to 'devour' him at his wife's request (1989: 94).

[24] The notion of merging is central to Woolf's biographical, fictional and non fictional writings. In her essay 'The Leaning Tower', for example, she envisages the merging of private and state education, which would allow high and low social classes to merge (1948b: 150-52). Merging is the result of a trespassing of borders: 'Whenever you see a board up with "Trespassers will be prosecuted," trespass at once. Let us trespass at once. Literature is no one's private ground; literature is common ground. It is not cut up into nations; there are no wars there. Let us trespass freely and fearlessly and find our own way for ourselves [...] if we teach ourselves how to read and write; how to preserve, and how to create' (p. 154). Hence, Woolf's 'merging' in both social and literary terms is the result of a transgressive act that allows the subject to find his/her own self and be creative. Woolf's notion of 'merging' bears the same transgressive potentials as Kristeva's semiotic language.

Bacchantes presided by his mother Agaves.[25] When his mother and the Bacchantes see him hiding behind a tree, they do not recognize him and punish him by devouring him alive: 'Per prima gli piombò addosso la madre, è sacerdotessa, spettava a lei iniziare lo scempio, che nel rito bacchico ha nome di sbranamento. [...] Il braccio che levò per supplicare o proteggersi, quella glielo strappò, e se lo mangiava' (2003: 185-86). The engulfing mother eats her son and in this fusion or con-fusion the barriers between the possessor and the possessed break down: 'Il punto è che chi voleva guardare di nascosto, finirà come Atteone, sarà lui ad essere visto; chi voleva possedere, sarà lui a essere posseduto; chi voleva il comando, il controllo, diventa la vittima. [...] perche' è proprio così l'esperienza dionisiaca: la confusione tra chi prende e chi è preso, il naufragio di attivo e passivo' (p. 186). A few lines below, she adds that the orgy is like 'oblio', it bridges the gap 'della differenza' generated by separation and distance (p. 187). In other words, Pantheons experiences the erotic ecstasy in the fusion with his mother. Fusini's interpretation of Woolf's life parallels her ideas of the fusion/con-fusion of the erotic experience: Woolf pays with her life for the idealization of her absent mother and she eventually experiences *jouissance* ('estremo godimento') in the moment of her death, when she finally meets her object of love (1986: 108). On the other hand, Fusini offers a Kristevan interpretation of the notion of maternal 'merging', namely as a suffocating fusion that threatens to engulf individual subjectivities. Probably under the strong influence of Greek patriarchal metaphysical thought, Fusini identifies love (intended as passion) with possession rather than exchange. The ability to merge and blur the borders that separate the singular individuals is one of the distinguishing traits of Mrs Ramsay's female sensitivity as well as of modernism (Lodge, 1976). As I have already mentioned, some critics of Woolf celebrate the creativity of Mrs Ramsay and her capacity to harmonize the domestic sphere (Thakur, 1965; Love, 1970). However, more recently feminist critics have depicted Mrs Ramsay as a less positive figure that arranges marriages that are doomed to fail (Marcus, 2000: 227-28), exercises violence on other people and cannot resolve discord because her soothing and unifying throws into relief the absence of unity (Bowlby, 1988: 73-74). The results of my translation analysis indicate that Fusini tends to highlight precisely

[25] Fusini points out that even before the physical merging, Pantheons is aware of his identification with the mother. The first question he asks Dionysius is: ' "Assomiglio a mia madre?" [...] Domanda strana e cruciale; quando chiede così Penteo è un bimbo incosciente – nè uomo nè donna, nè maschio nè femmina. *È di sua madre. È sua madre*' (2003: 182).

these phallic traits in Mrs Ramsay rather than her feminine sensitivity. Indeed, Woolf's Mrs Ramsay is not only the symbol of femininity but also of motherhood.

In *To the Lighthouse*, the dinner party (Chapter 17) is the scene that best exemplifies the female role of Mrs Ramsay as a promoter of merging and harmonizing between her guests. As Minow-Pinkney says, the dinner party is 'a triumph of merging and flowing and creating' (1987: 95).

Example 3.5.i

The dinner party has started. While Mrs Ramsay is dishing out the soup, she feels 'out of everything'. She sadly realizes that she can feel no emotions for her husband, sitting and frowning at the other end of the table, and that everything has come to an end. The room looks shabby and not beautiful (TL: 90-91).	
ST	TT
She forbore to look at Mr Tansley. Nothing seems to **have merged.** They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. (TL: 91)	Si proibì di guardare Tansley. Niente all'apparenza **era legato**. Sedevano separti gli uni agli altri. E lo sforzo del legare e del fluire e del creare poggiava tutto su di lei. (AF: 102)[26]

It seems emblematic that Fusini translates 'to merge' with 'legare', which introduces negative connotations into the female prerogative of merging: 'legare' accentuates the restrictions Mrs Ramsay imposes on individual freedom and on the people who are the objects of this activity. 'Legare' has positive and negative connotations: it means to create a strong bond between two or more entities (people in this case), but also to limit them by making the one dependent on the other one and by depriving both parties of their freedom. 'Merge', instead, has only positive connotation implying harmony and balance between the parts. In Fusini's translation, 'mutual dependence' substitutes 'mutual integration'. Moreover, 'legare' gives Mrs Ramsay the power to control the people surrounding her. In order to clarify these points, I now turn to Fusini's critical writings and discuss her use of the term 'legare'.

In *La luminosa*, Fusini traces the meaning of 'legare' to its Indo-European origin, namely 'stregare', 'to enchant': 'Non a caso in molte famiglie linguistiche indo-europee

[26] Luisa Zazo's translation of the same passage reads: 'Evitò di guardare Tansley. Sembrava non vi fosse stata alcuna fusione. Tutti sedevano separati gli uni dagli altri. E l'intero sforzo di fondere e di lasciar fluire e creare riposava sulle sue spalle.' (1994: 84). Fusini's *Al faro* is the only Italian translation that translates 'merge' with 'legare'.

le parole che indicano l'atto del legare servono anche a nominare il gesto dell'incantesimo. La fascinazione rimanda alla fascia e al fascio legato, legare è stregare' (1990: 58). Invisible knots hold the cosmos together, and gods make sure that the texture does not rip: 'Il cosmo stesso che altro è, se non un tessuto leggero, un vasto ordito di volta in volta confuso, perfetto o soffocante o mirabile? Perchè è certo: ogni cosa è connessa con l'altra in invisibili nodi, che stringono la trama e l'ordito' (p. 58). These quotations indicate that Fusini invests the notion of 'fusion' or 'con-fusion' with negative connotations. The 'knots' that tie and untie human destinies often appear in relation to the God's powers. Phaedra, in Euripides' *Hyppolitus*, refuses to yield to divine possession and is punished by the Gods by being crushed by the horses. Hyppolitus is also a prisoner of the Gods' will (p. 118). To Fusini, the divine anger is a display of 'legare' and 'sciogliere' knots. Death and illness are examples of the divine knots that tie a powerless humanity.[27] Tight knots link mothers and daughters: 'Eppure, lacci stretti legano queste figure, di madri e figlie' (1995b: 136). Fusini has a somewhat deterministic view of the relationship between parents and children and believes that the 'hereditary burden' of parents deeply affect children's lives. In *L'amor vile*, Luca's father warns his son with these words:

> Ogni bene sarà tuo. E con esso, è inevitabile, ti toccherà anche del male. Tutto ci riguarda di chi ci ha preceduto. In questo non siamo liberi; dal passato gli umori e le passioni di chi ci ha generato ci perseguitano, ci condannano. (1999: 86)

The phallic hyphen, or the 'cordone ombelicale', that links sons to their mothers is turned by Fusini into a knot that ties children to their parents throughout their lives. It is also worth noting that in her translation of the passage mentioned above, Fusini nominalizes the epistemic verb 'seem' ('seems to have merged') with the nominal phrase 'all'apparenza' ('all'apparenza era legato'). According to Chatman, verb nominalization indicates a greater intervention of the external narrator's voice and a greater degree of objectivity in a description (1978: 206). It is not surprising that Fusini applies nominalization on this particular occasion, where the Woolfian text gives her an opportunity to restate her views on the threatening phallic powers of the mother figure.

[27] In the preface to her translation of *Le onde*, Fusini writes that, to Virginia, the book is like 'a knot' that threatens to 'strozzarla'. She is quoting the entry for 17 July 1931 of Virginia's *Diary* (2002d: xvii).

Overall, it seems that Fusini exaggerates the 'phallic mediations' of Mrs Ramsay that are expressed in a more subtle and covert way in the original text. In particular, by avoiding the use of 'eretto/a', she downplays the elements indicating a male kind of sexuality and stresses those that suggest that Mrs Ramsay is an omnipotent mother/Goddess, endowed with ambivalent powers to create and destroy. In her preface to her own translation of *Mrs Dalloway*, Fusini comments on Woolf's recurrent image of women 'knitting'. She argues that Woolf does not intend to represent domesticity with these images, but to show that behind apparently innocuous female activities there are disturbing reincarnations of feminine divinities and the persistence of their maternal powers:

> Virginia Woolf ama presentare le donne nell'atto di cucire, del fare a maglia. Ma sarebbe cosa del tutto errata vedere in ciò una indicazione di domesticità. Sono piuttosto immagini inquietanti, tremende; modi indiretti con cui la scrittrice evoca significati simbolici dietro gesti familiari. Questo romanzo in particolare è punteggiato da figure di donna, reincarnazioni minori di divinità femminili dei tempi andati, echi, ricordi di un mondo femminile di potenze materne non ancora del tutto estinto. (1993b: xxi)

Fusini explains that Virginia loves to see women knitting in silence ('filare le trame della vita e della morte'), because it is how she remembers her mother (1986: 97-98). In translating a passage from *The Waves*, she omits 'because' in a sentence, which explains why Louis sees Susan (a maternal figure) as a reassuring presence: 'Susan, I respect; because she sits stitching. She sews under a quiet lamp in a house where the corn sighs close to the window and gives me safety' (TW: 65). Fusini translates: 'Susan, l'ammiro. Lei cuce sotto la lampada in una casa dove il grano sussurra proprio accanto alla finestra, e mi dà sicurezza' (LO: 68-69). The substitution of an explicit link ('because') with a full stop counters Fusini's tendency towards clarification. It seems therefore that, consciously or unconsciously, she erases the cause-effect relationship to downplay the connection between female stitching and a reassuring presence. Commenting on Fusini's translation of *Mrs Dalloway*, Parks disagrees with Fusini's idea that knitting is a symbol of maternal power. He argues that it indicates domesticity and that domestiticy is precisely what men fear most in women (1998: 116).[28]

[28] Gillian Beer, on the other hand, says that female knitting has no symbolic meaning at all for Woolf. In *To the Lighthouse*, it is used to indicate a simple activity that bestows physicality upon Mrs Ramsay and deprives her of any symbolic or transcendental signification (1979: 39-40). Other critics associate

My analysis partly confirms Parks' view that Fusini has a misconception of Woolf's notion of 'merging', 'knitting' and 'giving', which affects her translation of lexical items, point of view and syntactical elements. In the following chapters, I shall show that her translating strategies counter the opinions of some critics, who use 'knitting' and 'weaving' as metaphors for Woolf's narrative style (Raitt, 1990: 47; Velicu, 1994: 13-14) and for Woolf's 'relational manner', namely a feminine attempt to establish connections with the others (Waugh, 1989: 93).

3.6 Fusini's translation of 'giving'

Hélèn Cixous distinguishes between male giving that always expects something in return, normally leading to success and social recognition, and female giving that is a 'free gift' (1997: 95). In *Uomini e donne*, Fusini says that maternal power over the children lies in the equilibrium the mother reaches between her being present, taking and holding, and her giving. Fusini believes that the real power of the mother is giving birth: the body of the mother loses its weight and a human being is born. In setting somebody free, the mother sets herself free as well: 'Perchè liberando la madre libera sè stessa' (1995b: 15). This is what Fusini defines the 'paradigma etico' of maternity (1993a: 104). The act of giving birth itself, far from being an act of generosity of the mother, is a selfish and narcissistic act of liberation. Maternal giving is therefore a selfish act that is dictated more by a personal psychological and physiological need than by any genuine intention of doing something good for the other.

The phallic narcissistic traits Fusini attributes to the mother seem to extend to other female and male characters in her translations. According to current criticism, Clarissa's dinner, like Mrs Ramsay's dinner party, is a 'summoning up' that fulfils the need for unity and harmony inherent in femininity. Parks comments on Fusini's deletion of the concept of 'giving' in her translation of Clarissa's party in *Mrs Dalloway*. He maintains that the 'up and down' rhythmical movement of the novel reflects the continuous shifts in Clarissa's need to give herself generously to the others and to retreat from the world. He points out that the outward opening of the self to the other (upward movement) is

'knitting' and 'weaving' with the narrative style of Woolf's novels. Raitt claims that the image of Mrs Ramsay knitting is emblematic of the working-in of different threads of thoughts (1990: 47-48). Velicu suggets that images and symbols in Woolf's novels form a 'web of associations' that works as a unifying strategy in *To the Lighthouse* (1994: 13-14).

accompanied by a sense of lack of definition in the writing, which suggests that the individual is merging with external reality. By contrast, a downward movement is associated with closure from the world and with a better definition of the character. Accordingly, for Parks, Fusini's translation fails to reproduce the outward generous projections of the character into the world and emphasises, instead, the narcissistic closure of the self (1998: 111-12). He quotes the following passage from *Mrs Dalloway*:

> And she [Clarissa] too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night **to kindle and illuminate; to give her party**. (MD: 6)

Parks points out that the verbs 'kindle', 'illuminate' and 'give' are used transitively by Woolf expressing Clarissa's generous impulse to give. Fusini translates:

> E anche lei, che l'amava, come l'amava, di una passione assurda e fedele, e ne era parte, poichè i suoi erano stati a Corte al tempo di re Giorgio, **anche lei quella sera si sarebbe accesa e illuminata – per la sua festa.** (SD: 3)

Fusini eliminates the transitivity of all the verbs 'kindle', 'illuminate' and 'give' and substitutes it with the reflexive actions of the verbs 'accendersi' and 'illuminarsi'. Parks comments that Fusini's version 'suggests vanity rather than generosity on Clarissa's part' (1998: 112). There is another instance in *La signora Dalloway* that seems to confirm Parks' analysis.

Example 3.6.i.

Peter Walsh is reflecting on the meaning of Clarissa's parties and concludes that it 'was an offering; to combine, to create; but whom?' (MD: 135). The text goes on:	
ST An offering for the sake of offering, perhaps. Anyhow, **it was her gift**. (MD: 135)	TT Un'offerta per amore dell'offerta, forse. Comunque, **lei aveva quel talento**. (SD: 110)

'Gift' is ambiguous because, at first reading, it may be interpreted as 'present', although the following sentence clarifies that it means 'personal talent' ('Nothing else had she of the slightest importance; could not think, write, even play the piano', p. 135): the idea of 'offering' is carried forward in this sentence through 'gift'. 'Dono' would have

expressed better the idea of a generous act, whereas 'talento' emphasises Clarissa's narcissistic self-esteem.

Fusini's inclination to erase the concept of 'giving' does not seem to apply to female characters only. In the same article, Parks mentions the episode when Peter fantasizes about the life of a girl passing by: 'What hadn't she given to it [life]' (MD: 31). Fusini's translation, 'Che cosa non le aveva sacrificato' (SD: 23), highlights the effort the girl has made to meet the requirements of the external world, rather than her will to give her self to the others. A third example Parks mentions regards the words Septimus Smith utters just before committing suicide: 'I'll give it to you'. Fusini translates: 'Lo volete voi!'. Parks claims that in the Italian version the outcry of Septimus sounds like an accusation against the world, rather than the desperate need of the character to give himself completely to the world, having failed to find any other forms of mediation with it (1998: 112-13). According to Parks, Fusini deprives the characters and the whole novel of their 'generosity'. In stylistic terms, this means that she clarifies the ambiguities present in Woolf's original, thus limiting the possibility of multiple interpretations, and erases the rhythmical movements of Woolf's narrative. He maintains that the up-movement (indefinition) and down-movement (definition) represent 'creativity', which is 'the key to a successful merging of self and other'. This, to him, is the message Woolf intends to deliver in this novel. Parks argues that Fusini's translation does not transfer this generous dynamism of Woolf's narrative style that implies creativity and pleasure. He notes, for example, that she translates the opening line 'What a lark! What a plunge' with 'Che gioia! Che terrore!', which erases the up/down movement and anticipates the resolution of the 'plunge', namely Septimus's suicide (p 101). When, during the interview, I mentioned to Fusini Tim Park's comment on this particular line of her translation of *Mrs Dalloway*, she replied that she could not think of a better way to translate 'What a lark! What a plunge!'. She did not like the solutions offered by other translators, because they did not convey the dichotomy 'comico/tragico'. However, she also acknowledged that, on this particular occasion, she had sacrified the musicality of the text for a concept, which is something she had tried to avoid in translating Woolf's novels (Appendix II). In the next two chapters on point of view and textual cohesion, I shall show that my analysis of all the three novels translated by Fusini confirms Parks' conclusions that Fusini tends to erase the

musicality and the 'generous' creative dynamism of Woolf's style, and thus offers her own interpretation of the conceptual meaning of the text.

3.7 Conclusion

In this chapter, I have looked at how Fusini relates to the notion of 'phallic mediation' that has been attributed by the critics to Woolf's texts, in particular to *To the Lighthouse*. Issues regarding 'unity' and 'separation' are at the core of criticism of Woolf's use of phallic mediations and are represented by the structure of *To the Lighthouse* itself (two main chapters connected by a bridge, 'Time Passes') and by Lily Briscoe's vertical 'line in the middle' connecting and separating at the same time the two main elements of her painting.

I have started my discussion of Fusini's use of phallic mediations by looking at elements of intertextuality between her fictional work *L'amor vile* and her translation of *To the Lighthouse*, *Al faro*. Kristeva defines intertextuality as the 'passage of one sign system to another' and explains that intertextuality may be used in addition to 'displacement' and 'condensation' to analyze a subject's speech and discourse (1984: 59-60). In my discussion, I have explored intertextuality as a means to discover Fusini's conceptual associations that, as Kristeva says, may find expression in various forms of representation of a writer's work (p. 60). In other words, I have looked at how Fusini utilizes the material provided by different signifying systems to construct her own thought and to reconstruct Woolf's works. The results of my analysis indicate that she uses a similar phallic terminology ('penetrazione' and 'indurimento') to refer to Lily's and Luca's reactions against the sense of void created by the absence of the object of love (other/Other); she attaches the meaning of separation to the phallus and applies it to the interpretation of human reactions to the missing other/Other/Mother. She also highlights Mrs Ramsay's phallic mediations (phallic copula), which are selfish activities, rather than her generous merging (mystical copula). In her translations, she tends to stress either separation or unity, where unity has to be intended not as merging but as the Lacanian phallic identification. In Section 1.6, I have shown how Fusini attributes a phallic meaning to the lighthouse and how she substitutes it with the mother figure in the front cover of *Al faro*. My personal conclusion is that Fusini attaches

similar phallic traits to Mrs Ramsay, a mother figure. Indeed, like a lighthouse, she promises safety but, at the same time, is threatening for those who try to reach it.

In the following chapters, I shall demonstrate that the mother continues to be a central figure in Fusini's interpretation and translations of *Mrs Dalloway* and *The Waves*, and that most of her translation shifts, both at textual and contextual level, originate in 'phallic mediations' of unity and separation.

4 Multiple Perspective and the Representation of the Self

4.1 Introduction

In the previous chapter, I have explained the notion of 'phallic mediation' and I have shown that Fusini tends to highlight separation rather than merging in her own works and in her translations. I have focused primarily on her lexical choices (for example 'eretto/a') and I have pointed out elements of intertextuality between her translations and her fictional and non-fictional works. In this chapter, I explore how merging and separation may be applied to the analysis of point of view. I start with the definition of multiple consciousness and 'egotistical self' that Woolf herself has provided and that critics have thereafter expanded. I then examine examples of translations from *To the Lighthouse*, *Mrs Dalloway* and *The Waves* in order to evaluate the extent of Fusini's transfer of the effect of multiple perspective. I focus mainly on elements of textual cohesion, such as deixis, pronominal reference and topicalization. Woolf's views on cinema have led some feminist critics to apply the technique of 'sutura' to the analysis of her works (Raitt, 1990). In my analysis, I demonstrate that Fusini often modifies the camera angle of the original texts, by keeping it fixed in one main point, rather than shifting it to and fro between the subject and the object. I also discuss examples of translation showing that she turns Woolf's 'multiple perspective' into 'mono-perspective', and that her homologation of narrative viewpoints affects characterization and the representation of the self. Indeed, in Fusini's texts, both male and female characters appear to possess stronger views and a higher level of self-awareness and determination than Woolf's characters in the original texts. This is particularly evident in *The Waves*, where Woolf moves from the multiple consciousness of *Mrs Dalloway* and *To the Ligthhouse* to a more direct way of expressing point of view, through the alternation of the characters' monologues (speeches and thoughts). As Gillian Beer says, in *The Waves* there is not space for an external observer because the work turns its eyes upon itself through the eyes of the actors. In this sense, *The Waves* is an 'eyeless medium' in which the readers must immerse themselves (1996: 78). In *The Waves*, the characters reveal their selves through speeches in the first person.

We saw in Chapter 3 that Fusini tends to accentuate self-narcissistic traits and to establish relationships of antagonism rather than of continuity between the characters. In this chapter, I carry out a cross-sectional analysis of the translation of 'egotistic' and 'egotism' (either as 'egoista' and 'egoismo' or 'egocentrista' and 'egocentrismo') to try and clarify the meaning Fusini attaches to egotism and selfishness. I also discuss examples of what I have called 'subject-centrism' and 'group-centrism', with which I refer to Fusini's tendency to bring to light one main character and his/her point of view, or a character that becomes the spokesperson for a group of people. I show that the choral 'we' (inclusive 'noi') often replaces the individual 'I', which indicates a total identification of the individual subject with the group ('group-centrism'). My analysis in this chapter aims at demonstrating that Fusini counters Woolf's notions of merging and blurring of individual selves by presenting inflated egoes and marking clear boundaries between self and other. As I have explained in Chapter 3, 'to merge' is a key word in Woolf's notion of femininity. It has also been identified as a landmark of her modernist writing (Auerbach, 1946; Lodge, 1976). It follows that shifts in point of view and in the representation of self may be considered as indicative of Fusini's re-definition of Woolf's concepts of femininity and motherhood, as well as of her tendency to downplay the modernist traits in Woolf's novels.

4.2 Multiple perspective

4.2.1 Virginia Woolf and multiple perspective

Most stylistic criticism on Woolf draws on Erich Auerbach's 'The Brown Stocking' (1946), that is to say the first critical attempt made to link Woolf's experimentalism with modernism (Reid, 1991: 18-21). Auerbach claims that the dissolution of subjectivity is the most suitable means to represent the consciousness, of the new 'dramatis personae' in modernist writing. He maintains that Woolf is experimental because she revises the 'Erlebte Rede' into 'stream of consciousness', showing that it can be used to represent the dissolution of the unified consciousness: 'the author at times achieves the intended effect by representing herself to be someone who doubts, wonders, hesitates, as though the truth about her characters were not better known to her than to the reader' (1946: 535). The critic goes on to explain that 'multiple consciousness' is different from 'individual subjective consciousness' because each

character is represented as a multiplicity of points of views, none of which is absolute and none of which gives the certainty of an objective reality. He concludes that, although the impersonal voice through which the narrative is filtered may be mistaken for the voice of the author herself, in fact it is the voice of 'a nameless spirit capable of penetrating the depths of human soul' (1946: 532).[1]

Other critics argue that, in the work of twentieth century novelists, the author's voice is still audible. Cesare Segre suggests that in these texts the omniscient narrator disappears and the boundaries between the narrator's and the character's voices (between direct and indirect speech and between different kinds of register) collapse. However, he claims that the authorial voice is not erased: 'L'orchestra che il narratore dirige è composta di una sola voce infinite volte rifratta: la sua' (1991: 5). In this 'discorso autoriale', the speaker assumes different viewpoints through the voices of the characters. Some critics of Woolf share Segre's opinion, and maintain that the real voice of the characters and of the external narrator in Woolf's novels is the author's voice. Sue Roe proposes that throughout her writing, Woolf lets her own voice filter through, but that, at the same time, she holds it back in the attempt to be neutral (1990: 36). Maria di Battista, referring to Auerbach's article, points out that Woolf has extended the idea of modern authorship and made the 'voice of the author' or of the narrative person merge with a voice by someone else that is difficult to locate and identify. The author is a 'ventriloquist', whose voice is interwined with the soliloquies of the characters. Di Battista compares Woolf to D. H. Lawrence in her ability to make the subjective voice speak without any hope or concern that it may be heard or understood by an audience (2000: 138-40). She claims that Woolf suppresses the authorial 'I' and introduces a 'choric voice' (we) that expresses the shared values of a common life experience. This choric voice 'begins sounding in *Mrs Dalloway* and dissolves in lyric mediations in *The Waves*' (pp. 132-133). Penelope Cordish discusses the meaning of the 'mountain top-view' perspective in Woolf, and defines it 'a vast vision of the whole perceived by the mind/soul freed from the constraints of time, space and personality'. The 'mountain view' accounts for the multiple perspective of Woolf's point of view (1992: 191-98).

[1] The sense of dissolution of the subject and multiple viewpoint of modernist literature was first expressed by Pablo Picasso in his earliest cubist paintings, (for example *Les Damoiselles d'Avignon*, 1906-7). Picasso abandoned the unitary perspective of painting, whereby things are seen from a single point in space, and introduced a multiple perspective that allowed him to represent opposite sides in the same picture (Stevenson, 1992: 6).

The lack of an authorial voice in Woolf's narrative is seen by some feminist critics as a consequence of the devaluation of the egotistical self (Beer, 1979; Minow-Pinkney, 1987; Roe, 1990; Raitt, 2000). Woolf herself expresses her distrust for the 'the damned egotistical self' which, she says, 'ruins Joyce and Richardson to my mind' (1953: 129). In *A Room of One's Own*, she declares: ' "I" is only a convenient term for somebody who has no real being' (1945: 6). Sue Roe comments that, in a female text, the 'she' is unlikely to emerge (1991: 38). She cites the example of Mrs Ramsay, who reveals a 'displacement activity' (lack of an authorial voice) with her elusiveness and her continuous deflecting attention form one character to another (p. 65). Woolf herself describes Mrs Dalloway's voice thus: 'a vibration in the core of the sound so that each word, or note, comes fluttering, alive, yet with some reluctance to inflict its vitality, some grief for the past which holds it back, some impulse nevertheless to glide into the recesses of the heart' (in Lyndall Gordon, 1984: 194-95). This 'holding back' is well expressed by Lily Briscoe when she draws the first decisive line on her painting: 'With a curious physical sensation, as if she was urged forward and at the same time must hold herself back, she made her first quick decisive stroke' (TL: 172). According to Roe, Woolf's constraints of self-expression, her 'veiled or glassy' style and her 'marginalizing the subject' are forms of self-censorship of female desire (1991: 8). Roe maintains that Woolf's 'displacement of feelings' and her 'thinking collectively' are landmarks of her feminist writing. They indicate that language is an inadequate means for the expression of emotions and sensations (p. 49). Showalter, on the other hand, is very critical of Woolf's feminist writing and accuses her of lack of determination and misrepresentation of femininity. She disapproves of Woolf's tendency to wrap everything in 'a haze of subjective perceptions', to be passive and to avoid transmitting directly her opinions and her life experience (1977: 296). Toril Moi, claims that, while Showalter defends a traditional humanistic view that is steeped in patriarchal ideology and in the phallic ideal of self, Woolf's lack of a unified voice is a challenge to the unitary self of the male Western humanistic tradition (1985: 8-9).[2]

[2] As I have already pointed out in Section 2.2, Moi argues that Showalter speaks from a humanistic standpoint, which assumes that good feminist fiction should present truthful images of strong women with which the reader can identify him/herself. But traditional humanism stands on a patriarchal ideology and on the phallic ideal of self. Whereas Showlater wants the text to give the reader a firm perspective from which to see the world, Woolf's deconstructive form of writing shows that writing is ambiguous and cannot be pinned down to any essential meaning. As Moi says, 'She [Woolf] has understood that the goal

From a psychoanalytic perspective, the fusion between subjective consciousness and objective narration is seen by some feminist critics as a maternal element in Woolf's narrative, because it recalls the sense of fusion between subject and object that the child experiences in the womb. According to Beer, Woolf's narrative style creates a sense of movement 'of identity flowing out into the moment' that recalls the Kristevan 'dissolution of identities' (1979: 95-96). To Kristeva, the going out of oneself to reach the other (the blurring and merging of individual consciousness) is an expression of the maternal impulse to transgress the borders of the symbolic order (or the Lacanian 'Law of the Father') and enter the realm of the mother (the semiotic or the maternal *chora*).[3] Some feminists, inspired by Auerbach's analysis of Woolf's multiple consciousness, argue that the ability to merge different elements of a fragmented reality into a whole that is displayed by Woolf's main female characters (Mrs Ramsay and Clarissa Dalloway) is a landmark of femininity. Patricia Waugh claims that both Clarissa and Mrs Dalloways organize parties to satisfy their need for fusion, completeness and pre-oedipal wholeness (1989: 99). I have already mentioned that, for some critics, the notions on merging and knitting in Woolf reflect the working-in of different threads of thoughts (Raitt, 2000: 46-47). Minow-Pinkney points out that, when Mrs Ramsay is sitting alone knitting, she has a vision of synthesis where all things come together; in these private moments (a counterpart of the social moments of 'summoning together' of the dinner party) she achieves a merging with the object. This reaching out towards the object, Minow-Pinkney says, is the mode of access to truth of a female subject that has never been a unified self (1987: 94-95). These analogies established by the critics between Mrs Ramsay, the female self and the acts of knitting and merging suggest that a connection exists between Fusini's erosion of 'merging' in the narrative voice and her views on femininity and motherhood.

As I have shown in Chapter 3, Fusini's Mrs Ramsay recalls the Lacanian phallic mother, who, in Minow-Pinkney's words, is 'in command of the mysterious processes of life, death, meaning and identity' (1987: 109). In this chapter, I show that Mrs Ramsay's 'phallic mediations' are textualized through the way Fusini transforms

of the feminist struggle must precisely be to deconstruct the death-dealing binary opposition of masculinity and femininity' (1985: 13).

[3] I have spoken in detail about Kristeva's *chora* in Section 1.3. Here, I remind the reader that *chora* refers to the moment preceding the establishment of the subject as a social being when s/he enters the Law of the Father. The semiotic is maternal and transgressive and finds expression poetry and in the prosodic aspects of language, in particular rhythm and musicality (in Kristeva, 1984: 81-105).

multiple perspective into mono-perspective, whereby point of view belongs to either one single character or the external narrator. This homologation of perspectives betrays Woolf's idea that each individual self (or object) can be viewed from different standpoints. As Lily Briscoe reflected, thinking of Mrs Ramsay, 'One wanted fifty pairs of eyes to see with, she reflected. Fifty pairs of eyes were not enough to get round that one woman with, she thought' (TL: 214). Lily's point sums up Woolf's narrative technique of characterization. Indeed, in *Reading Notebooks*, Woolf writes: 'The point of view of any individual is bound to be not a bird's eye view but an insect's eye view'. The view of the insects 'oscillates violently with local gusts of wind' (quoted in Silver, 1983: 116).

The merging of narrative voices often creates ambiguities in the text. The reader is often unable to detect the source of narration (the external narrator, a character, or both). Jane Marcus suggests that readers may feel frustrated and threatened to lose their own identity in reading Woolf's novels (1988: 247-49). Woolf's narrative ambiguity and vagueness have also puzzled some early critics, who relegated her to a secondary position among modernist writers (Bradbrook, 1932). Herbert Muller criticises Woolf and other female writers that formed 'The Society of the Daughters of Henry James' because they 'render with a nice precision the subtle gradations of perceptions and sensation – but in this delicious banquet the mere man still yearns for a little red beef and port wine' (1937: 320). In the following analysis and discussion, I provide evidence that Fusini gives full voice to the characters' emotions and opinions and thus offers 'red beef and wine' to her readers, by increasing their emotional reactions to the text.

4.2.2 The linguistic strategies of Woolf's multiple perspective

Narratologists (Chatman, 1978) and literary critics (Auerbach, 1946; Daiches, 1945; Humphrey, 1954; Minow-Pinkney, 1987; Lodge, 1993; Mepham, 1993) have identified the linguistic features that convey the sense of multiple perspective in Woolf's narrative. However, most criticism is content-based and critics have called for more linguistic analyses of the texts that may help readers understand why they experience a feeling of 'estrangement' when reading Woolf's novels (Reid, 1991; Mepham 1992).

The stylistic features that have been identified as part of Woolf's multiple perspective can be summarized as follows: the frequent use of Free Indirect Discourse (Speech and Thought) mixed with forms of Direct Speech and Thought (Auerbach, 1946; Chatman, 1978; Lodge, 1993; Mepham, 1993); the idiosyncratic use of the impersonal pronoun 'one' and of the conjunction 'for' in the description of the character's 'reveries' (Daiches, 1945); the lack of clear nominal referents for anaphoric or cataphoric pronouns (such as 'they', 'he', 'she') and the ambiguity of conjunctions indicating casual relationships (Mepham, 1993); the use of specific language codes or exclamations that indicate the emergence of a character's voice (Chatman, 1978). Torsello (1991) carries out a systemic study of the shifts in point of view in the first twelve sentences of *To the Lighthouse*. The critic finds that the narrator's point of view is marked by: use of reporting verb (such as he/she said); thematization of verbal processes and rhematization of the character's name; description of mental processes as material processes. On the other hand, the characters' point of view is marked by: thematization of the name referring to the character; the representation of mental processes; transitive use of epistemological verbs, such as 'seem' and 'appear', indicating that the character is the participant who perceives the event. Shifts in point of view are marked by: use of disjunctive clauses ('since', 'although'); semicolons; shifts from generalization to specification of the character's immediate situation through the demonstrative temporal 'now'; introduction of a referent in the main theme referring to a character that is introduced later in the text. In my analysis, I shall investigate most of these narrative strategies because they form patterns of shifts in Fusini's translations.

4.2.3 Multiple versus single perspective

I start with the analysis of the opening paragraph of *To the Lighthouse*. The Italian version contains most of the strategies relative to point of view that emerge in all of Fusini's translations: the subject detaining point of view is in topical position (at the beginning of the sentence); creation of dichotomies between the external narrator's and the characters' voices that in Woolf are 'knitted in' together; addition of anaphorical pronouns that disambiguate the meaning.

Example 4.2.3.i

These are the opening lines of *To the Lighthouse*.	
ST	TT
'Yes, of course, if it's fine tomorrow,' said Mrs Ramsay. 'But you'll have to be up with the lark,' she added. **To her son** these words conveyed an extraordinary joy, as if it were settled the expedition were bound to take place, and the wonder to which **he had looked forward**, for years and years **it seemed**, after a night's darkness and a day's sail, within touch. (TL: 7)	'Sì, certamente, se domani è bello,' disse la signora Ramsay. 'Ma ti dovrai svegliare con l'allodola,' aggiunse. **Al figlio** queste parole dettero una gioia straordinaria, come se fosse ormai deciso che la spedizione ci sarebbe stata senz'altro, e il miracolo **atteso**, **gli sembrava**, da anni e anni, fosse ancora a portata di mano, dopo le tenebre di una notte e la navigazione di un giorno. (AF: 33)

Torsello, who has analyzed this passage in an article on point of view, points out that thematic ('to her son') and modality structures ('it seemed') have a leading role in determining the point of view in a sentence. The theme is the point of departure, the 'control position' of the message and determines the perspective from which the scene is being described (1991: 161). In this example, 'her', a cataphoric pronoun referring to Mrs Ramsay, acts as a filter that mediates her son's (James) feelings. Fusini eliminates 'her' and elects James as the only carrier of the message ('Al figlio').[4] This centralized perspective is enhanced by the addition of the anaphoric referent 'gli' that specifies the epistemic function of 'it seemed' ('gli sembrava'). Torsello explains that 'it seemed' does not refer to an impersonal narrator, as it may be suggested, but to James, because 'for years and years' denotes a child's perspective of time. By adding 'gli', Fusini reinforces James' perspective and eliminates the subtle merging of the character and the external narrator's voices. On the other hand, by nominalizing 'he had been looking forward' (a mental process) with the past participle 'atteso', Fusini shifts the focus away from the character's consciousness onto an object, 'il miracolo'. Torsello suggests that the representation of a mental process through a material process in transitivity patterns (for example 'attendere un miracolo') puts the stress on the voice of the external narrator (1991: 162). Thus, to a merging of voices (or dual voice), Fusini substitutes a dichotomy: the external narrator on one side and the character on the other.

In the Source Text (ST), the linearity of the narrative is broken by a gap that divides the

[4] Both the other two Italian translations I have consulted retain the possessive 'her' in the phrase 'to her son': Giulia Celenza's translation reads 'al suo bambino' (2000: 3) and Luisa Zazo's 'Per suo figlio' (1994: 5). On the linguistic and semantic functions of topicalization (theme/rheme) in the Italian language, see Angela Ferrari (2003: 34-39).

subject ('it seemed') from its complement ('within touch'). The bridge between the two is filled by a parenthetical time determinant ('after a night's darkness and a day's sail'). The postposition of elements carrying crucial information in a sentence is a typical trait of Woolf's style, where resolution of ambiguities is delayed and a sense of suspension and climax building is created. Beer maintains that Woolf's narrative creates arousal without a climax, which challenges the idea of a phallocratic deterministic plot and asserts narrative freedom (1979: 95-96). Fusini, on the other hand, often anticipates solutions (or resolutions) of ambiguities by modifying the syntactic order of the original text, with the result that the suspension of narrative climax is often eliminated. In this particular sentence, the separation between the subject and the object in *To the Lighthouse* mirrors the separation between James and its object of desire, the lighthouse. The syntactic structure of *Al faro* anticipates the reply to James' question, if there would be a trip the day after. The syntax and the novel structure of the ST suggests that there will not be a trip yet. James will have to wait a long time – after a night's darkness (represented by the central section of the novel 'Time Passes') and a day's sail (the last section of the novel 'To the Lighthouse') – before he can finally reach the lighthouse. As Christy Burns comments, 'Woolf is constantly invoking desire, but desire that allows the grasp of possessiveness to slip' (1995: 389). By anticipating 'a portata di mano', Fusini eliminates the narrative suspension and closes the gaps between the symbolic subject (James/the possessor) and its object (the lighthouse/the possessed object). She, therefore, highlights a phallocratic element (possession) that is downplayed in Woolf's narrative. In the next few sections, I analyze selected passages from *To the Lighthouse*, *Mrs Dalloway* and *The Waves* that present similar translating strategies of point of view.

Example 4.2.3.ii

This passage is from the first page of TL and is also mentioned in Torsello's study.	
ST	TT
Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, **since** to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor	**All'età di** sei anni, apparteneva già a quel vasto gruppo di persone che non sanno tener separato un sentimento dall'altro, ma piuttosto lasciano che le immaginazioni del futuro, con le loro gioie e dolori, offuschino ciò che è già qui; **perchè** fin dalla prima infanzia qualsiasi oscillazione nella ruota della sensibilità ha il potere di cristallizzare e fissare l'attimo, da cui la tristezza o l'euforia dipendono. **Perciò** James

cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator as his mother spoke with heavenly bliss. (TL: 7)	Ramsay, seduto lì sul pavimento, intento a ritagliare le figurine dal catalogo illustrato dei Magazzini dell'Unione Militare, **alle parole della madre** riversò un'ondata di felicità paradisiaca sulla figura del frigorifero. (AF: 33)

In the ST, one sentence contains two long hypotactical clauses introduced by 'since'. Fusini breaks the sentence into three parts, each of them presenting factual statements ('all'età di' and 'perchè'). Torsello points out that the disjunctive 'since' presupposes a shared knowledge between the narrator and the interlocutor, as it refers to the interpretation of a particular event rather than to the circumstances determining it (1991: 162-63). It follows that point of view in this sentence is multiple because it belongs simultaneously to the external narrator, the interlocutor (or implied reader), James, and the mother. Indeed, Torsello says that the mother occupies a lower thematic position ('as his mother spoke'), which indicates that she has been a filter of James' perceptions since she has been introduced in the theme with 'her' ('to her son') (1991: 163). In Fusini's version, the mother is in thematic position ('alle parole della madre') assuming the role of 'control power' of the whole message. In the Italian version, therefore, she seems to exercise a stronger influence on James, mediating between him and his perception of the external world. The mother becomes the medium that allows James to perceive the epiphanic strength of the image of the fridge ('alle parole della madre riversò un'ondata di felicità paradisiaca sulla figura del frigorifero'). In her latest book *I volti dell'amore*, Fusini associates epiphanic moments with the way men and women see God in other people. The m/Mother appears to be the means by which men and women learn to love God and the others (2003: 178-79). In both her book and in her translation, Fusini establishes a connection between the m/Mother, God and epiphanic revelations.

4.2.4 Deixis and point of view

Deixis is an element of textual cohesion that helps identify point of view (Simpson, 1993). Spatial deixis consists of adverbs ('here', 'there', 'this', 'that' and locative expressions) and demonstrative pronouns that denote the relationship of objects with a speaker; temporal deixis ('now', 'then') is concerned with the relationship between the time of the event in an utterance and the time of the utterance itself. Space and time co-

ordinates anchor fictional speakers to their fictional world, providing a 'window' and vantage point for readers. Whereas 'here' indicates a point of reference that is close to the speaking voice, 'there' indicates a point that is distant from both the speaking/thinking voice and the interlocutor (the implied reader). This distance may create a sense of estrangement for the reader, who looks for other points of reference in the fictional space (Simpson, 1993: 13-15).

In Fusini's translations, shifts that involve deixis often affect point of view. Either distal deictics are turned into proximal deictics, or proximal deictics are turned into distal deictics. In both cases, point of view is moved from multiple perspective to more definite focal points residing either inside (a character's voice) or outside the text (the external narrator). Below I analyze a few examples of shifts in deixis from *To the Lighthouse*, *Mrs Dalloway* and *The Waves*.

Example 4.2.4.i

Before the meal starts, Mrs Ramsay assigns guests their place around the table.	
ST Charles Tansley – **'Sit there**, please,' she said – Augustus Carmichael – and **sat down**. (TL: 91)	TT Charles Tansley – **'Si sieda qui**, prego'; Augustus Charmichael, **lei lì, grazie**. (AF: 102)

The shift from distal to proximal deixis grants the speaking/thinking subject a central position. The translation of 'there' as 'qui' puts Mrs Ramsay at the centre of the scene reinforcing her role as 'padrona di casa'. In the Target Text (TT), she overlooks and controls the situation; in fact, she stands up rather than sitting at the table with all the others. The centralization of the speaking and thinking subject is a common pattern of shift in Fusini's translations. I call this shift 'subject-centrism' and I discuss it below. The shift from distal to proximal deixis may also be used to indicate closeness of the thinking/speaking subject to some abstract concepts involving the meaning of life, as exemplified below.

Example 4.2.4.ii

Lily Briscoe reacts against Mr Tansley's sexist remarks that women cannot write nor paint. She turns to her painting trying to convince herself that 'that' is the only thing that matters to her.

ST	TT
There's the spring on the table-cloth; **there**'s my painting; I must move the tree to the middle; **that** matters – nothing else. Could she not hold fast to **that**, she asked herself. (TL: 94)	Ecco **lì** sulla tovaglia il ramo, sì il mio quadro, devo spostare l'albero nel mezzo, **questo** conta – nient'altro. Non poteva tenersi stretta a **questa cosa qui**, si chiese. (AF: 104)

In the ST, there are four distal deictics: two refer to a distant spatial point ('there') and two to an undefined idea ('that') that seems to originate from a joint point of view of the character and the external narrator. The first 'that' is anaphoric, because it refers to the preceding clause, 'I must move the tree to the middle'. The second 'that' is more ambiguous. It may refer either to Lily's painting and her artistic activity; or, more specifically, to Lily's idea of moving the tree to the middle of the painting. This ambiguity may create a sense of estrangement and confusion in the reader, who may wonder what 'that' means.

Some insight into the meaning Woolf attributes to 'that' can be found by looking at her critical writing. She uses 'that' in opposition to 'this' to indicate the new perspectives modern novelists have of reality: '[the writer] has to have the courage to say that what interests him is no longer "this" but "that": out of "that" alone must he construct his work. For the moderns "that", the point of interest, lies very likely in the dark places of psychology' (1976b: 156). Elsewhere, she declares: 'Coming events cast light. It is the dropping everything and walking backward to something you know is there. However far you go you come back ... I am back now where I was before I began trying to do things like other people. I left home to go there' (1979a: 189-90). The 'there' denotes something unknown and out of reach, a place that the subject can only reach if s/he goes out of her/himself; this place, in Virginia's life, was occupied by her absent mother, as she declares in her autobiographical work 'A Sketch of the Past': 'Certainly there she was, in the very centre of that great Cathedral space which was childhood; there she was from the very first' (1976a: 91). Sue Roe points out that Woolf's frequent reference to 'that' or 'that thing' is symptomatic of the presence of something that disturbs her sense of integrity, as if she was appealing to a reality belonging to someone else that does not represent her own sense of being (1990: 53). She suggests that this unfulfilled search is related to her not fully developed sexuality (p. 38). More generally, Roe maintains that 'something there' mirrors the female difficulty to grasp solid objects and make them the starting points for their description of reality (p. 106). The frequent reference to

something out 'there' or 'out of the window' seems to reflect Woolf's struggle to grasp some kind of truth, as she declares in her *Diaries*: 'There is *something* there [...] but I can't get at it, squarely [...] I am in an odd state; feel a cleavage; here my interesting thing: & there's no quite solid table on which to put it' (1977-84, v. III: 264. Woolf's italics); and, again, 'Why is there not a discovery in life? Something one can lay hands on & say: "This is it?" ' (p. 62).

In the passage reported above, Fusini translates the four distal deictics with two proximal deictics ('questo' and one that is reinforced, 'questa cosa qui'); a distal deictic ('lì') that is mediated by 'ecco', indicating proximity; the attitudinal marker 'sì' substitutes 'there'. Both 'ecco' and 'sì' shift the point of view entirely onto Lily, countering Woolf's tendency to strip the narrating voice of overt interactive prompts (such as vocatives or exclamations) that provoke a reaction in the reader (Torsello, 1991: 160). Lily's voice is also reinforced by the use of spoken register ('ecco', 'sì', 'questa cosa qui'). As Chatman suggests, low register language often indicates that point of view belongs to the character rather than to an external narrator (1978: 206).[5] Fusini's translation of deixis has a double effect: Lily's voice speaks more directly to the reader and her self-awareness is enhanced: she appears more confident that what she wants and needs is within her reach ('tenersi stretta a questa cosa qui'). This proximity between the subject and the object of desire recalls the lighthouse that is 'a portata di mano', within James' reach. It seems that the sense of estrangement that Woolf associates with the epistemology of modernism is turned by Fusini into a consoling belief that there is a tangible reality around the subject, in which s/he she can fix reliable points of reference. It cannot be mere coincidence that, in all her translations of Woolf's modernist works (*To the Lighthouse*, *Mrs Dalloway* and *The Waves*), Fusini topicalizes spatio-temporal determinants that provide 'window' frames and vantage points for the readers (Section 5.9.3).

One must also consider Fusini's use of the phrase 'questa/quella cosa qui/lì'. In her writings on Woolf, Fusini often mentions 'cosa' ('thing') to indicate the presence of the mother's ghost in her life: 'Il che vuol dire che la cosa è lì, ma lei non è all'altezza di

[5] Daniel Ferrer points out that one of the difficulties of determining point of view in *Mrs Dalloway* is the lack of idiolects, with the consequence that all the narraring voices are similar, sharing a certain 'indefinable accent' that, he suggests, may be called Woolfian (1990: 23).

quella presenza. Il suo grido è il grido di chi sente nella presenza la distanza, quanto sia lontana; e quanto "manchi" ' (1986: 108). The 'cosa' also indicates something incomprehensible that creates a void around Woolf: 'e il libro non è più che uno spazio in cui prende figura la parola, la quale ormai non porta che su un abisso; in presenza della *cosa* che non riesce più a comprendere' (1986: 100, Fusini's italics). In her preface to her translation of *The Waves*, Fusini writes: 'E prende coscienza di quello che lei chiama la realtà: "Una cosa che vedo di fronte a me – dice– qualcosa di astratto" che, se dovesse, collocherebbe "tra le colline, nel cielo". È la cosa che conta, che cerca. La cosa "necessaria". "La realtà, – aggiunge, – non è questo e quello. È questa cosa qui". Se lei ha un talento, è per quella realtà' (2002a: xv). Fusini often translates 'it', 'that', or 'thing' with 'questa cosa qui' and 'quella cosa lì' when they refer to something that lacks definition but evokes solemn feelings.[6] If, on one side, 'questa/quella cosa qui/lì' indicates that point of view belongs entirely to the characters, because it is a mark of spoken register, on the other side it suggests that there is intertextuality between Fusini's translations and her discourse as a critic of Woolf. The next example shows a change of translation strategy, from proximal ('questa cosa qui') to distal deixis ('quella cosa lì').

Example 4.2.4.iii

Lily finally manages to make the first marks on her painting. She suddenly feels pulled out of real life and perceives some truth about life.

[6] In *To the Lighthouse*, for example, the frightening spell that Mrs Ramsay exercizes on other people: 'She put a spell on them all [...] this strange, this terrifying thing, [...] Mrs Ramsay, Lily felt [...] exalted that, worshipped that; held her hands over it to warm them, to protect it' (TL: 110) is translated as: 'Li avvolgeva tutti nel suo incantesimo [...] quella cosa strana, tremenda [...] La signora Ramsay, sentiva Lily [...] esaltava, venerava quella cosa lì; ci teneva le mani sopra per scaldare gli amanti e proteggere quella cosa' (AF: 117). Again in *To the Lighthouse*, 'quella cosa lì' indicates that thing that Mr and Mrs Ramsay cannot share (TL: 75, AF: 89). In *Mrs Dalloway*, Clarissa perceives Miss Kilman's and Peter Walsh's views of life as a 'supreme mystery' that religion or love have the pretension of solving: 'but love and religion would destroy that [...] Did religion solve that, or love? (MD: 140-41). Fusini translates: 'ma l'amore e la religione l'avrebbero distrutta quella cosa lì [...] la religione o l'amore risolvevano forse quella cosa lì (SD: 114-15). Or, 'quella cosa' may have sexual connotations, as when Clarissa is thinking of how she could please Peter: 'She would think what in the world she could do to give him pleasure (short always of the one thing)' (MD: 171). Fusini translates: 'S'era forse dispiaciuta per lui, forse aveva pensato che cosa poteva fare mai per compiacerlo (certo, non quella cosa lì)' (SD: 140). Fusini often uses this phrase in her own works, with the same meaning of something indefinite and threatening at the same time. Here is an example from *L'amore vile*: 'Paulette lì per lì tacque. Poi disse: "Quella cosa lì, enorme, nera, cos'è? Una roccia? O è la montagna? Si muove, ci viene incontro? Non ti sembra?" ' (1999: 33). Elsewhere, Fusini uses the expression 'quella cosa lì' to refer to the maternal love that Lily (a symbolic daughter) feels for Mrs. Ramsay (the mother): 'Lily vuole *encore* di quella cosa lì – quel bene lì: ancora di più'(1995b: 64, Fusini's italics).

ST	TT
Here she was again, she thought, stepping back to look at it [her painting], drawn out of gossip, out of living, out of community with people into the presence of **this** formidable ancient **enemy** of hers – **this** other thing, **this** truth, **this** reality, which suddenly laid hands on her, emerged stark at the back of appearances and commanded her attention. (TL: 172-73)	**Eccomi di nuovo qui**, pensò, indietreggiando di un passo per osservare la tela, sottratta ai pettegolezzi, alla vita, alla comunione con gli altri, in presenza **dello** spaventoso **amico** di sempre – **quell'altra cosa**, **quella** verità, che d'improvviso le metteva le mani addosso, emergeva nuda da dietro le apparenze, ed esigeva attenzione. (AF: 170)

By introducing 'Eccomi', Fusini emphatizes Lily's voice. However, contrary to 4.2.4.ii, in 4.2.4.iii the proximal 'this' becomes 'quella/o'. The external narrator takes the distance from the character by presenting a perspective belonging to an extra-textual element that is distant from both the narrator and the character. It seems to me that, on this occasion, Fusini implies that the speaking voice is Virginia Woolf herself, who expresses her feelings about truth and reality. Moreover, Fusini presents Lily as a person who is well aware of her physical and temporal presence ('eccomi di nuovo qui'), but who feels distant from what she perceives as the possible truth ('quell'altra cosa', 'quella verità'). Fusini translates 'enemy' with 'amico'. This indicates that she transfers Lily's sense of distance and estrangement from a person ('enemy') onto a deictic ('quella'). The idea of distance and proximity that is suggested by 'enemy' and 'this' respectively is retained in the TT, though in an altered way: 'amico' implies proximity and 'quella' distance. This shift intensifies the tension Lily feels between the presence (closeness to) and the absence (distance from) 'the truth'. 'Quella cosa' indicates that Lily feels distant and estranged from a reality/truth that may have been interpreted by Fusini as a metaphor for the M/Other ('Certainly there she was, in the very centre of that great Cathedral space', Woolf, 1976a: 91). Translation shifts of deictics in 4.2.4.ii. and 4.2.4.iii suggest that Fusini tends to rely on physical proximity (such as the mother to Virginia) to help the characters make sense of reality. The following example from *Mrs Dalloway* shows another shift from proximity ('this') to distance ('quel/quello').

Example 4.2.4.iv

People in the street of London are looking at an airplane flying in the sky.

ST	TT
All down the Mall people were standing and looking up into the sky. As they looked, the whole world became perfectly silent, and a flight of gulls crossed the sky, first one gull leading, then another, and in **this** extraordinary silence and peace, in **this** pallor, in **this** purity, bells struck eleven times, the sound fading up there among the gulls. (MD: 24)	Giù per il Mall la gente immobile guardava il cielo. E mentre guardavano, il mondo tutto si fece perfettamente immobile, e un volo di gabbiani traversò il cielo; prima guidava un gabbiano, poi un altro e in **quel** silenzio straordinario e in **quella** quiete, in **quel** pallore, in **quella** purezza, le campane batterono undici rintocchi, e il suono morì in alto tra i gabbiani. (SD: 17)

As James Naremore observes, the characters in this scene are depicted as if they were in a state of trance, united by 'an elemental emotion of wonder and curiosity' (1973: 83). The choral effect is conveyed by the reiterated 'this' indicating a merging of point of view between the characters and the external narrator. In the TT, 'quel/quello' indicates that the narrator has stepped out of the scene and describes a situation of estrangement solely of the characters. Woolf's collective consciousness is substituted with an objective description, in which the sense of estrangement reflects the physical distance dividing the people from the airplane in the sky. Again, it seems that physical proximity affects Fusini's choice of deictics and, as a consequence, of point of view. The last example of this section is from *The Waves.*

Example 4.2.4.v

Susan is upset because she has just seen Jinny kiss Louis. She feels 'squat and short' (TW: 10). Bernard sees her pass by.	
ST	TT
Now, said Bernard, let us explore [...] We sink as we run. The waves close over us, the beech leaves meet above our heads. **There is** the stable clock with its gilt hands shining. **Those** are the flats and heights of the roofs of the great house. **There** is the stable-boy clattering in the yard in rubber boots. **That is Elvedon.** (TW: 11)	Ora – disse Bernard, – esploriamo [...]. Correndo, sprofondiamo. Le onde si rinchiudono su di noi, le foglie dei faggi si congiungono sopra le nostre teste. **Ecco** l'orologio della stalla con le sue lancette d'oro che brillano. **Ed ecco** le linee piatte e verticali dei tetti della grande casa. **Ed ecco** lo stalliere del cortile ciabatta con stivali di gomma. **Siamo a Elvedon.** (LO: 10)

There is an evident shift of perspective in Fusini's translation, from distance and estrangement ('there', 'that') to proximity. In the TT, Bernard is pointing to elements that are close to him ('ecco l'orologio') and within the visual reach of his interlocutors. The reiterated 'ecco' has the rhetoric function of building up a crescendo that reaches the climax when they arrive at Eveldon ('Siamo a Elvedon'). In Bernard's words, there

is a sense of achievement for having reached a final goal, which is not present in the ST. The tendency to present the results of actions (or thoughts) rather than their processes is a typical pattern of translation shift and is discussed further in Sections 5.5-5.52. Moreover, Fusini introduces an inclusive 'noi' ('siamo'), which makes Bernard a spokesperson for the group (see Section 4.5).

4.2.5 From subjectivity to objectivity. Non-factual 'for' and point of view

The conjunction 'for' at the beginning of clauses and sentences is a common feature of Woolf's narrative style. It is particularly frequent in *Mrs Dalloway*, although it also appears in *To the Lighthouse* and *The Waves*. David Daiches explains that Woolf uses 'for' as an 'illative conjunction' that indicates a 'half-logical relationship' between clauses rather than a strict logical sequence. 'For' indicates that behind apparently random thoughts there is a deep and unconscious logic connection. 'For', he says, is used to link different stages of association in a character's stream of consciousness (1945: 71). The pragmatic ambiguity of 'for' has the narrative effect of creating a shift in the perspective from an objective description of reality to the character's point of view and vice versa. In Fusini, 'for' tends to be eliminated when it is used in a not-factual way, or when it establishes ambiguous or false logical links among clauses and sentences. Conversely, she tends to translate 'for' with 'perchè' when the context is factual and the link is clearly explicative (Appendix IV). The narrative effect of the elimination of 'for' is that multiple perspective is erased and the merging of point of views between different characters or between subjective and objective reality is turned into separation of different perspectives: at times, the characters speak directly through forms of direct or free direct speech; at others, the external narrator speaks in the form of narrative report; or simply, Fusini disambiguates 'for' by substituting it with more specific links. The examples below show that 'for' in Woolf's texts may generate interplay of collective and individual consciousness, shifting either from the collective to the individual or from the individual to the collective.

Example 4.2.5.i

Mrs Ramsay has asked Mr Tansley if he writes many letters.

ST	TT
He wrote to his mother; otherwise he did not suppose he wrote one letter a month, said Mr. Tansley, shortly. **For** he was not going to talk the sort of rot these people wanted him to talk. (TL: 93)	Scriveva alla madre, altrimenti no, non scriveva **neppure** una lettera al mese, disse Tansley, conciso. **A lui** non andava di dire sciocchezze che gli altri volevano da lui. (AF: 103)

Mr Tansley's thoughts are presented in a Free Indirect Discourse which fuses the narratorial voice ('said Mr Tansley', 'shortly') with the character's voice ('he did not suppose', 'the sort of rot these people wanted him to talk'). 'For' (it can be translated into Italian with 'dal momento che/ poichè') marks a gradual change of mood from Free Indirect Speech to Free Indirect Thought and reveals Tansley's retreat into his own thoughts. 'For' is the bridge connecting the external and the internal voices. Fusini removes this bridge starting the sentence with 'A lui non andava'. The thematized subject 'lui' becomes the 'power control' of the message. This widens the gap between Mr Tansley and the people surrounding him. Tansley's voice is made even more direct in the translation through the addition of two attitudinal markers ('no' and 'neppure') that free the text from narratorial control making it resemble Direct Speech (Chatman, 1978; Simpson: 1993). The emphasis of Fusini's translation falls on separation between subjective and objective reality (or the self and the others) rather than on merging. Mr Tansley's trying to find explanations for his own behavior constitutes a bridge that connects him to the outside and attenuates his withdrawal from an open-stage expositions of his opinions. The distinctive mark of Free Indirect Thought is the colloquial register of the expression 'the sort of rot'. The erosion of the link 'for' creates a sharp stylistic break that marks the existence of a gap between Mr Tansley and the others, in this context the women who are his interlocutors. The elision of 'for' makes the character's voice sound more assertive and projected outwards, whereas the thinking process that represents his invisible side is concealed. Everything about the character is on the scene for the others to see.

'For' may be used as anaphoric repetition forming patterns of three (ABA) that constitute a cohesive device in Woolf's texts and reproduce a wave rhythm recalling the alternating beams of the lighthouse: long, short, long. The next passage is an example of this pattern and further examples can be found in Appendix IV.

Example 4.2.5.ii

Clarissa Dalloway is wandering through the streets of London.	
ST	TT
For having lived in Westminster – how many years now? over twenty, – one feels in the midst of the traffic, or walking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspence (but that might be her heart, affected, they said, by influenza) **before Big Ben strikes**. [...] **For** Heaven only knows why **one** loves it so, how **one** sees it so [...] **For** it was the middle of June. (MD: 6)	**Quando** si vive a Westminster – da quanti anni ormai? Più di venti – anche in mezzo al traffico, o svegliandosi di notte, Clarissa non aveva dubbi, **prima dei rintocchi del Big Ben** si sentiva un silenzio particolare, una specie di solennità, un indescrivibile arresto, una sospensione (ma forse era semplicemente il suo cuore, indebolito, dicevano, dall'influenza) [...] Dio solo sa perchè **ci piace** tanto, perchè la **vediamo** così [...] **Perchè** era la metà di giugno. (SD: 2)

In the ST, the first and second 'for' have the function of letting the reader gradually slide into the character's mind. The third clause introduces a factual statement. The three of them together create a 'crescendo' from a subjective to an objective perspective: Clarissa is initially standing 'upright' in the middle of the street with some distinctive feelings about her surroundings; gradually, she goes out of herself and is swallowed up by the surroundings (the strike of Big Ben, the people around her, the cars, the music and a sense of collective consciousness). Finally, the objective reality takes over completely and she lets herself be driven by what she loves most: 'life; London; this moment of June'. This shift in point of view works like a camera eye in film montage, the so called 'shot-reverse technique' or 'suture'. The term 'suture' is drawn from Lacan and is used in film theory to indicate the constant reconstruction of the spectator/subject relationship through a continuous shift of perspectives. This shift is called 'shot/reverse shot technique': in one scene, the spectator is the subject of the look. His/her own point of view is presented in the following scene, where the image of the object being looked at appears. As Raitt explains, 'It now appears that the spectators of the film are watching it from within the space of the film: as if they are actually there'. In other words, the spectator/reader is drawn into the interplay of points of views of the different characters; s/he is 'knitted in' the narrative process so that his/her feeling of absence from the film/text is smoothed away (Raitt, 1990: 65-66). Woolf, Raitt says, conveys the effects of 'shot-reverse technique' through multiple viewpoint and parentheses. In the passage mentioned above, Clarissa is first presented objectively by an external narrator while she is walking in the streets of London. 'For' marks the

shift in camera angle: first the focus is on Clarissa's feelings, then it zooms away to take a broad vision of an impersonal collective mind introduced by 'one'. At this point, the camera angle goes back to the external narrator who, once again, zooms on Clarissa, who finally appears as a positive self-confident person, just like in the initial scene. A pattern ABA is thus created.

Fusini substitutes 'for' with 'quando' setting the events (Clarissa's thoughts) in chronological order. She eliminates the first and the second 'for' and retains only the last one ('perchè') that introduces a factual statement ('Perchè era la metà di giugno'). The TT emphasizes time reference ('quando') rather than the shift from subjectivity to objectivity.[7] Moreover, the impersonal 'one' is turned into a personal 'noi': 'ci piace tanto, la vediamo così, ce la inventiamo', in which, it may be argued it is possible to include the voice of Fusini herself. I shall come back to this point later in my discussion. The last example of erosion of 'for' is from *The Waves*.

Example 4.2.5.iii

Bernard is delighted to see how charmingly his language is flowing as he is drawing the veil off things with words. However, he knows that he has observed much more than he can say.	
ST	TT
More and more bubbles in my mind as I talk, images and images. This, **I say to myself**, is what I need; why, **I ask**, can I not finish the letter that I am writing? **For** my room is always scattered with unfinished letters. (TW: 57)	Mentre parlo, nella testa mi crescono in continuazione delle immagini. Di questo, **mi dico**, ho bisogno; perchè, **mi chiedo**, non so finire le lettere che ho cominciato? La mia stanza è piena di lettere lasciate a metà. (LO: 60)

In the ST, point of view shifts from a moment of self-reflection ('I say to myself'), to a moment of communication with the others ('I ask'), back to Bernard's thoughts (ABA pattern). 'For' is used as a bridge connecting the character's self and the others. Fusini eliminates 'for' and translates 'ask' with 'mi chiedo'. As a result, she does not transfer the shift in perspectives; instead, she turns Bernard's monologue into a dialogue with himself ('mi dico', 'mi chiedo').[8]

[7] In his article on Fusini's translation of *Mrs Dalloway*, Tim Parks quotes this passage. He points out that the elimination of 'for' erases a modernist trait of Woolf's style: 'for which the process of dismantling in order to reassemble was always a favourite strategy, most emblematically in cubism' (1998: 102). Parks refers to the discrepancy between syntax and semantics created by 'for' that connects two clauses but does not provide a logical link.

[8] For other examples of the use of the reflexive verbs such as 'dirsi' see Appendix IV.

4.3 Self-representation

4.3.1 Self and self-awareness in Fusini's translation of The Waves

Minow-Pinkney claims that subjectivity in *The Waves* is defined primarily by the capacity for language (1987: 55). Bernard and Rhoda best exemplify the tension between identity and nonidentity: Rhoda represents the feminine precluded from entry into the symbolic; Bernard, at times, exemplifies the masculine subject who is in command of his subjectivity. However, Bernard evolves towards a loss of self (pp. 26-27). In *The Waves*, the concept of character as a unified self is questioned and decentred and marginalized subjectivities such as Bernard and Rhoda are priviledged (p. 28). Bernard's belief in the possibility of identity is based on his idea of sequence and the 'masculine' language of stories. Stories have the power of restoring his belief in the order of life, and yet this sense of order is undercut in the novel (pp. 28-29). As he grows older, his sentences resemble fragments (p. 30) (the 'little language', Chapter 5). The novel consists of a series of monologues intersected by lyrical interludes; therefore, point of view does not emerge from multiple perspective like in *Mrs Dalloway* and *To the Lighthouse* (for example by means of Free Indirect Speech), but from the characters' reflections on the nature of the self.[9] Each character represents a different self; however, one of the key ideas emerging from the characters' monologues is that the self is divided, multi-faceted and that each person, or event, can be viewed from different angles. Bernard, a writer and a 'phrase maker', is the character that is most concerned with the meaning of self and identity. He knows that he is not one person, but many: 'in public, bubbles; in private secretive' (TW: 51). Different people have different opinions of him and he has to 'cover the entrances and the exits of several different men who alternatively act their selves as Bernard' (TW: 51). Bernard is torn between the need to be himself – a whole being – and to lose himself, 'traversing the sunless territory of non-identity' (TW: 78). His problem is that, in order to be himself, he needs the illumination of other people because he cannot bear solitude; therefore, he is not entirely sure what his real self is (TW: 78). As Minow-Pinkney says, to Woolf 'misrecognition constitutes the ego; autonomy is illusion, fiction' (1987: 13).

[9] In the preface to her translation, Fusini says that, in *The Waves*, Woolf refuses to use the 'monologo interiore indiretto' used in previous works, where it was possible to perceive, though indirectly, the narrator's voice. She believes that in her last novel, Woolf wants to create a pure impersonal narrative form that resembles poetry (2002a: ix-x).

In the preface to her translation of *The Waves*, Fusini quotes Woolf, when she says that in *The Waves* she did not want to write the life of single individuals but the life of everybody. The six characters, Fusini explains, are the fragments of a broken vase. The vase stands for Virginia's family during her childhood, before her mother died. From Woolf's *Diaries*, Fusini deduces that the key image in *The Waves* is the image of an empty vase that is filling up, 'una coppa che si riempie e riempie' (2002a: xvii). She explains that Woolf wanted to reconstruct the perfect full vase through the writing of everybody's life (pp. xvii, xviii). The six characters, she says, represent one single 'coscienza'. Unity and fragmentation are to Fusini the key elements that make up the plot and the rhythm of *The Waves*. She points out that the big maternal wave representing eternity and unity threatens to annihilate the six characters, who, in order to exist, struggle to find a balance between unity and separation (p. xx). Her reading of *The Waves* is similar to her reading of *To the Lighthouse*: she insists on the autobiographical nature of the novel and on the destructive power of the maternal wave (pp. xx-xxi). Like in *To the Lighthouse*, the most striking elements of shift in her translation involve the notions of unity and separation, or wholeness and fragmentation, and in particular, the unity of self and body. The examples discussed below show that she stresses the autonomy of the subject (for example the dialogue each person establishes with his/her own self) and presents an individual as a self-contained unit. The dialogue between the self and the others is either downplayed or turned into antagonistic behaviour. The characters are presented more as 'thinking' than 'feeling' subjects. They seem to be more aware of their present and past situation and of their surroundings, and, generally speaking, to be more responsive to external stimuli than in Woolf's originals. Their voices often sound more direct and their acting more dramatic. As Queen Elizabeth I says in Fusini's *Lo specchio di Elisabetta*, 'La vera difficoltà è nel dominare se stessi, questa l'altezza di ogni valore, la vera forza. [...] se non sei padrone di te stesso, non sarai mai felice, la suprema felicità è quella, non c'è un bene più prezioso; così dice Boezio' (2001: 100-01). Here are a few extracts from her translation of *The Waves* that exemplify these points. My analysis also refers to *Al faro* and *La signora Dalloway*.

Example 4.3.1.i

At the end of the novel, in his final long monologue, Bernard declares:	
ST A man without a self, **I said**. (TW: 192)	TT Un uomo senza **più** io, **mi dissi**. (LO: 211)

The addition of 'più' reinforces the idea that Bernard once had a self that has now been lost, and that he is well aware of that ('mi dissi').

Example 4.3.1.ii

Neville sees Bernard enter the room where the six of them are having dinner together for the first time. Nelville says:	
ST	TT
And then unlike the rest of us, he comes in without pushing open a door, **without knowing** that he comes into a room full of strangers [...] **He half-knows everybody**; he knows nobody. (TW: 82)	Al contrario di tutti noi non spalanca la porta, **non sembra neppure cosciente** di entrare in una stanza piena di stranieri [...] **Gli sembra di conoscere tutti, ma** non conosce nessuno. (LO: 87)

In the TT, Nelville is saying more than just stating some facts: he is implying that Bernard thinks he knows the other members of the group ('gli sembra di conoscere'). Moreover, 'without knowing' is translated as 'non sembra neppure cosciente' indicating self-awareness rather than knowledge. On several occasions, Fusini translates 'to know' with 'essere cosciente/consapevole di' or 'rendersi conto di' (Appendix IV). If, on one side, the individual establishes a dialogue with his/her own self, on the other one, s/he erects barriers between his/her own self and the others'.

The Waves is a sequence of separate monologues. However, the characters often interact by replying to each other indirectly or continuing another person's speech or thoughts. Although interactions are never direct in the form of dialogues, subtle threads of thought run through the monologues, forming webs that connect all the characters. In her preface to *Le onde*, Fusini points out that the characters' utterances are not directed outwards, towards an interlocutor, but inwards, towards the self: 'È una specie di estasi della mente nel suo rovescio, una ricaduta nel *recto* dell'espressione, dove la parola si consegna a un dettato interiore, la cui intensità ricorda la preghiera muta' (2002a: vii-viii). This, she says, accounts for the feeling that the characters' words are suspended 'nel vuoto di una enunciazione' (p. vii). A lack of interaction between the characters is evident in the way Fusini translates, to quote just one example, the following passage.

Example 4.3.1.iii

At the re-union dinner, Nelville' speech addresses Jinny.

ST	TT
'But when you stand in the door,' said Nelville, 'you inflict stillness demanding admiration, and that is a great impediment to the freedom of intercourse [...] My life has a rapidity that **yours** lack.' (TW: 87)	**'Sei lì** sulla soglia, – disse Nelville, – e ci imponi l'immobilità, esigi l'ammirazione; il che è un grande ostacolo alla libertà dei rapporti [...] La mia vita ha una rapidità che alla **vostra** manca.' (LO: 93)

The ST starts with 'But' acting as a link between Nelville's speech and Jinny's previous utterance. Although they speak in separate monologues, their thoughts are strictly linked as if they came from one person only. Fusini eliminates the initial 'But' and starts the sentence with Nelville's image of Jinny standing 'lì sulla soglia'. This image is severed from his previous thoughts and stands like a little island amindst the waves, to use Fusini's metaphor (2002a: xii).[10]

4.3.2 Self-agency and determination in the translations of *To the Lighthouse*, *Mrs Dalloway* and *The Waves*

In Fusini's translations, an increased sense of self-awareness of the characters goes hand in hand with their stronger will power and determination to act. Indeed, the characters often appear to be stronger and more decisive in their choices, their acting and planning of future actions than in the originals. Below, I show a few examples of these strategies from the translations of *To the Lighthouse*, *Mrs Dalloway* and *The Waves*. The first passage from *To the Lighthouse* is indicative of the importance Fusini attaches to the characters' strength.

Example 4.3.2.i

Lily witnesses the downfall of Minta and Paul's marriage and considers herself lucky not to have married.	
ST	TT
She was saved from **that dilution**. She would move the tree rather more to the middle. (TL: 111)	Sarebbe scampata a quella **debolezza**. Avrebbe spostato l'albero un pò più al centro. (AF: 118)

Whereas 'dilution' conveys the idea that that marriage has a disintegrating effect on one's sense of identity, 'debolezza' means that, by yielding to marriage, Lily would show that she possesses a weak personality. Her moving the tree to the middle, therefore, appears to be a form of self-defence and self-assertion. Self-determination is

[10] For other examples of cohesive links between the characters' speeches see Appendix IV.

also enhanced by Fusini in the example below, where she retracts Clarissa as she, voluntarily, stops in a street of London.

Example 4.3.2.ii

In the busy streets of London everything is suddenly brought to a halt when a car with the blinds drawn goes past. Nobody knew if the Queen, the Prince or the Prime Minister were in it.	
ST Clarissa **was suspended** on the side of Brook Street. (MD: 20)	TT Clarissa **si fermò** su un lato di Brook Street. (SD: 14)

In the two versions, the contrast is striking: in *Mrs Dalloway*, Clarissa is passive in a 'suspended' dream-like state; in *La signora Dalloway*, she is firm and decisive. The verb in praeteritum ('si fermò') instead of an adjectival phrase (such as 'era ferma') contributes to enhance Clarissa's willingness to act. In the next chapter, I shall come back to the notion of suspension that is said to be one of the key traits of Woolf's female sentence. I shall show that Fusini, just like in this example, interrupts Woolf's 'suspended' narrative flow.

In Fusini's translations, agency is often explicitly marked by the addition of the verb 'volere'. In *La luminosa*, Fusini clarifies that 'will' is a male prerogative. In fact, although she says that desire is for everybody determined by the lack of something, she distinguishes between men's and women's attitudes towards the fulfilment of their desires. For men, she specifies, 'want' is to be intended as 'will', 'l'incedere di un essere che il volere lo declina secondo il *will* inglese, per formare il futuro' (1995b: 66, Fusini's italics). For women, instead, the 'ancora' is a desire for repetition, it is a 'still to be' of what was once and is no more. She says that for women (as for poets) 'volere' is directed backwards to the origin of desire, to evoke an absence, a void (pp. 66-67).[11] I show only one example from the three books and more can be found in Appendix IV.

[11] Fusini clarifies the difference between male and female 'want': 'Se c'è un volere che è essenzialmente proteso al futuro, dove ancora di mancanza si tratta (perchè cosa manca all'uomo più del domani) [...] [dove] l'enfasi è tutta sull'avvenire; se c'è questo volere, ce n'è però anche un altro, più enigmatico da afferrare, a cui si avvicinano i poeti, e prende spesso voce nell'esistenza femminile' (1995b: 66). Quoting Lou Andreas Salomé, she explains that the male attitude can be represented by a straight line, and the female attitude by a curved line that gently closes up to form a circle (pp. 65; 68).

Example 4.3.2.iii

We are told how Mrs Ramsay sees her husband. Her views are filtered through Mr Tansley's and through the external narrator's point ov view.	
ST	TT
Charles Tansley thought him the greatest metaphysician of the time, **she said**. But he **must** have more than that. He **must** have sympathy. (TL: 43)	Charles Tansley lo riteneva il più grande metafisico contemporaneo, **gli stava dicendo lei**. Ma lui **voleva** di più. **Voleva** simpatia. (AF: 63)

In the TT, the addition of 'gli' clarifies that there has been a dialogue between Mrs and Mr Ramsay, which disintagles the points of view of the ST. The translation of 'must' with 'volere' shifts the perspective onto Mr Ramsay, who 'wants' sympathy. 'Must' in the ST, instead, does not express Mr Ramsay's self-awareness, but rather Mrs Ramsay's view of what her husband needs.

Example 4.3.2.iv

Lucrezia, looking at her husband being overexcited by the sight of the rising and falling of the leaves on the trees and of life around him, is afraid that he will go mad.	
ST	TT
But he would not go mad. He would shut his eyes; **he would see no more**. (MD : 26)	Ma non sarebbe impazzito. Avrebbe chiuso gli occhi, **non voleva più guardare**. (SD: 19)

In the TT, 'voleva' clarifies Septimus' intention to close his eyes. In *The Waves*, Fusini often translates 'let me' as 'volere'.

Example 4.3.2.v

Nelville describes a moment in his train journey, when he is reading a book and is disturbed by the presence of a man sitting in front of him.	
ST	TT
I do not admire the man; he does not admire me. **Let me** at least be honest. **Let me** denounce the piffling, trifling, self-satisfied world. (TW: 48)	Non ammiro quell'uomo, lui non ammira me. Almeno **voglio** essere onesto. **Voglio** denunciare questo mondo soddisfatto di sè. (LO: 49)

While 'let me' indicates that the subject is attempting to communicate with the others, 'volere' indicates that s/he is stating his/her own will, disregarding other people's will or opinions. 'Volere' is occasionally in substitution of 'need', like in the example below.

Example 4.3.2.vi

Bernard is thinking of the possibility of writing a letter to a woman he passionately loves.	
ST	TT
It is the speed, the hot, molten effect, the laval flow of sentence into sentence that **I need**. Who am I thinking of? Byron of course. (TW: 53)	È la velocità, l'effetto a caldo, fluviale, il flusso come di lava di una frase dopo l'altra, che **voglio**. A chi penso? A Byron naturalmente. (LO: 55)

On this occasion, a reference to the heroic Byron may have led Fusini to choose 'volere' instead of 'avere bisogno di'. The characters in Fusini's versions are often more aware of their own tastes, needs and desires. Here are a few examples from *The Waves*.

Example 4.3.2.vii

Nelville observes the people in London pouring out of the tube or standing by the police-court walls; he sees the coming and going and hear the talks in a tea room. He knows that this is the stuff of which Shakespeare's plays are made: it is poetry before it is written.	
ST	TT
I take a book and read half a page **of anything.** (TW: 133) If I choose, I read half a page **of anything.** (TW: 134)	Prendo un libro e leggo **una pagina.** (LO: 144) Del libro che scelgo, leggo **appena una pagina.** (LO: 144)

In the two STs, Nelville's choices of what he reads are random ('of anything'). In the TTs, on the other hand, Nelville chooses to read only one page of a book he wants to read ('appena una pagina').

'Volere', in Fusini's translations, is also used to express the ultimate desire, namely to die.[12]

Example 4.3.2.viii

Susan, who is bound to earth by her maternal instinct, explains the nature of her love.	
ST	TT
I love with such ferocity that it kills me when the object of love shows by a phrase that it **can escape**. (TW: 89)	Amo con tale ferocia che mi sento morire quando l'oggetto del mio amore, con una frase, mi mostra che **vuol morire**. (LO: 95)

[12] In a chapter from *La passione dell'origine* entitled 'Il testamento di Clarissa' (1981: 43-46), Fusini comments on the death of Clarissa in Richardson's *Clarissa*. She points out that 'will', in English, means both 'willpower' and 'testament': 'Nella morte Clarissa realizza al massimo il suo essere *soggetto*, individuo con una libera volontà, che questo *libero volere* (*free will*) esprime come signoria su di sé e sulle circostanze' (p. 43, Fusini's italics).

Whereas Bernard possesses the ability to 'phrase' strong feelings, Susan reminds us of Lily Briscoe, who thinks that the object of love escapes linguistic representation (TL: 193; see also Example 5.4.1.iii). Fusini turns the object of love into an agent by translating 'can escape' with 'vuol morire'. The focus is shifted from a language that fails to represent strong emotions, to the loved person, who uses language in order to replace love and, with it, life ('con una frase, mi mostra che vuol morire'). The translation suggests that Susan, in the TT, sees the ability to use language as a self-conscious act of an individual who wants to suppress strong feelings or bonds. Language ('una frase') appears thus to be an example of 'phallic mediation' because it gives the illusion of bonding people but, in fact, it creates distance between them. Fusini enhances the phallic mediation of language.

In addition to the emphasis on agency expressed by 'volere', *Le onde* contains numerous examples of future tense denoting the planning of actions. Like 'volere', future tenses often translate 'let me'.

Example 4.3.2.ix

Bernard, like a romantic hero, is imagining paying a visit to the woman he passionately loves.	
ST	TT
Now **let me fill my mind** with imaginary pictures. Let me suppose that I am asked to stay at Restover, King's Laughton, Station Langley three miles. **I arrive** in the dusk. (TW: 53)	Ora **riempirò** la testa di scene inventate. Supponiamo che mi invitino a Restover, King's Laughton, a tre miglia da Langley. **Arriverò** all'imbrunire. (LO: 56)

In the ST, the focus falls on Bernard's fantasizing in the present tense ('I arrive'). Gillian Beer maintains that the present tense in *The Waves* suggests self-observation and a 'kind of instantaneous act of memory, the activity of the watching mind' (1996: 82). Fusini herself explains that the present tense confers intensity upon the characters' utterances making them sound like silent words, 'parole non scambiate' (2002a: viii). However, in translating, she chooses two future verbs indicating Bernard's planning of the actions he intends to carry out ('riempirò', 'arriverò'). A few lines below, Bernard realizes that he cannot continue to invent people and situations; for this reason, he can never be a real novelist. He decides, therefore, to stop inventing stories and to start, instead, recollecting memories.

Example 4.3.2.x

Bernard reflects on his abilities as a story teller. He realizes that he needs the stimuli from other people in order to write and cannot, like real novelists, 'go on, indefinitely, imagining' if he wants to be a real novelist, because he needs to 'integrate' with his memories (TW: 54).	
ST	TT
I cease to invent. **Let me recollect**. It has been on the whole a good day [...] **There was** the morning, fine; **there was** the afternoon, walking. (TW: 54)	Smetto di inventare. **Cercherò di riprendermi**. Nell'insieme è stata una buona giornata [...] La mattina **è stata bella**; il pomeriggio **ho passeggiato**. (TW: 57)

Whereas in the ST to recollect means to collect past images that flow in Bernard's mind randomly ('there was [...] there was'), in the TT recollection becomes a moment when Bernard reorders past events in his life. As if he were waking up from a semi-unconscious state, he is now reconstructing step by step what he did, in order to clarify his present situation ('cercherò di riprendermi'). In other words, the process of recollection becomes an occasion for him to acquire self-awareness. In Chapter 5, I shall come back to the issue of sequential order and recollection of the past. The following example of translation also focuses on sequentiality.

Example 4.3.2.xi

Bernard is thinking of Nelville, who is a business man. He pictures him adding people up like 'insignificant items' trying to reach a 'grand total'.	
ST	TT
And one day, **taking** a fine pen and **dipping** it in red ink, the addition **will be complete**; our total **will be known**; but it **will not** be enough. (TW: 62)	**Poi** un giorno **prenderà** una penna dal pennino fine, la **immergerà** nell'inchiostro rosso, **farà** l'addizione, e allora **sapremo** il nostro totale; ma non **basterà**. (LO: 65)

In the ST, Nelville's actions are expressed through gerunds ('taking and dipping') and the outcome of such actions is in the passive ('will be complete', 'will be known'). This suggests that there is no real sense of agency in Nelville's doing. Similarly, the 'others' do not exist as agents but as passive witnesses to Nelville's action ('our total will be known'). Fusini, instead, uses four active verbs in the future tense indicating that Nelville carries out a series of intentional actions in a sequential order ('Poi'). As a consequence of Nelville's adding up, the others acquire some knowledge of themselves ('sapremo il totale'). Fusini's translation highlights the agency of Nelville and his

determination to act. His acting is voluntary and has an immediate effect on the others' conscious life ('sapremo').[13]

In the following example from *The Waves*, again, passivity in the ST is turned into activity in the TT.

Example 4.3.2.xii

Rhoda is on the train back from school on her first day of the summer holidays. While she is looking at the colours of the sea and the fields outside, her past starts to take a shape behind her. She remembers a moment when, while she was crossing the courtyard carrying an envelope with a message, she came across a 'cadaverous' grey puddle in the middle of it and stopped.	
ST	TT
I came to a puddle. I could not cross it. **Identity failed me**. We were nothing, I said and fell. **I was blown like a feather, I was wafted down tunnels**. Then very gingerly, I pushed my foot across. (TW: 43)	Arrivai alla pozzanghera. Non riuscii ad attraversarla. **Persi l'identità**. Non siamo nulla, mi dissi, e crollai. **Volai via come una piuma, vorticai dentro un tunnel**. Poi, con cautela, spinsi avanti un piede. (LO: 45)

Rhoda's recollection echoes an episode of Virginia's childhood that is reported in 'A Sketch of the Past' (1976a: 87).[14] In her translation, Fusini turns two passive verbs ('I was blown', 'I was wafted' into active verbs ('Volai', 'vorticai') representing a higher degree of agency. This contradicts what she says about the nature of words in *The Waves*: 'La parola sale dal cuore e dalla mente', and its intensity 'pare legarsi a una specie di attitudine passiva del soggetto, a una forma di sottomissione, un abbandono' (2002a: viii). This contradiction confirms that there is some discrepancy between her critical reading of Woolf and her translating practice. On this occasion, her need to present a subject who is primarily an agent on the scene prevails over her general impression of the narrative style of *The Waves*.

The following two examples present interesting shifts in lexical choices that point to the importance Fusini attributes to the future as a point of reference for the development of the self.

[13] For further examples of Fusini's use of the future tense see Appendix IV.

[14] Woolf recollects one episode that happened at Kensington Gardens: she was crossing a path when she suddenly felt 'suspended' and unable to move; a puddle was in front of her but she could not step across it. She calls this episode 'a moment of being' (1976a: 87).

Example 4.3.2.xiii

When the five friends meet for the first time as adults, Bernard reflects on the meaning of this reunion.	
ST	TT
– sitting together here we love each other and **believe in our own endurance**. (TW: 83)	– seduti vicini ci amiamo, abbiamo fiducia, **siamo sicuri del nostro futuro**. (LO: 89)

Although 'endurance' normally means perseverance over a period of time, a time perspective is not mentioned in the ST. Bernard is reflecting on the difference between the continuos flow of life and that particular moment, in which everything is standing still. According to him, in that moment everybody believes that their love will last forever. Here Bernard is expressing one of Woolf's main concerns in life and art, namely the difficulty to fix one moment in the flux of evolving things. Fusini stresses progression and personal development rather than endurance. In her translation, Bernard thinks that the six of them are confident that they will meet their future ('siamo sicuri del nostro futuro'). Whereas 'believe' expresses an opinion, 'essere sicuri' states a certainty. The following example confirms Fusini's preoccupation with the future.

Example 4.3.2.xiv

On the last day of school, Louis says:	
ST	TT
Now we have received [...] whatever our masters have had to give us. The introduction has been made; **the world presented**. (TW: 39)	Ormai abbiamo ricevuto [...] quello che i nostri insegnanti avevano da darci. La presentazione si è conclusa, **il mondo è ora davanti a noi**. (LO: 40)

Fusini uses spatial ('davanti a noi') and temporal ('ora') referents to reinforce the physical presence of the world the characters have to face. Louis' words, in her translation, indicate that he is determined and ready to embark on a journey towards the discovery of the world ('il mondo è ora davanti a noi'). In the ST, instead, the world is the passive receipient of an action by the 'masters' ('the world presented').

Fusini's use of future and past tenses leads to considerations on the way she rewrites the relationships between present, past and future. David Daiches maintains that Woolf presents the individual stream of consciousness as compounded of retrospect and anticipation, whereby anticipation depends on and is produced by retrospect, so that the present moment is simply the flow of one moment into another one (1945: 63). Woolf,

he suggests, used this 'meditative web of retrospect and anticipation' to built up an atmosphere that would describe and interpret events at the same time, 'showing the thing and its value, its metaphysical meaning, simultaneously' (p. 45). Daiches points out that one of the big questions that *To the Lighthouse* tries to answer is what relation memories of an object bear to the real object. He says that, to Woolf, 'the past can emerge into the present in moments of calmness, like the surface of a deep river when it runs smooth and one can se the bottom. In these moments when she can see the depths, she can fully live the present' (1945: 79). This is confirmed by Woolf's own words: 'For the present when backed by the past is a thousand times deeper than the present when it presses so close that you can feel nothing else, when the film on the camera reaches only the eye' (1976a: 109). Sue Roe believes that the way Woolf deals with time and the recollection of past grief is part of her female aesthetics, which constraints the vitality of her female characters, such as Mrs Dalloway. This, she explains, echoes Proust, whom Woolf greatly admired (1990: 21). Other critics have compared Woolf's to Proust's style (Beer, 1979: 95-96; Roe, 1990: 21). Michael Whitworth makes a distinction between Woolf's and Walter Pater's perception of consciousness in relation to past and present: 'For Pater, consciousness is the perceptual consciousness of the present moment, in a world where time is infinitely divisible into a series of isolated slices. For Woolf it is a more complex mixture of memory and perception, in a world where the shredding and slicing of clock time is challenged by the complex intermingling of past and present' (2000: 153).[15] As Minow-Pinkney says, Woolf's 'tunnelling process' is an overlapping of time (1987: 56). Linden Peach suggests that the coexistence of past and present time (the past is interpreted by the present) is a modernist trait in Woolf's novels. She explains that the variety of focalization expresses how the past is perceived by the narrator as a plurality of experiences (2000: 135-36). Fusini's translations, instead, indicate that she draws clear-cut boundaries between past, present and future. The past seems to be a solid base, on which the subjects build their own future; the present is a moment of self-reflection, in which they foresee future events or plans future actions; the future is the moment when actions take place.

[15] Whitworth, however, claims that Pater's asthetics of life as a 'constant flux' had more influence on Woolf than on Joyce. Whitworth explains that Woolf, like Pater, sees the self as fluid and maintains 'harmony with the unstable external world through a constantly renewed mobility of the character' (2000: 153).

4.4 Life as a train journey

In *The Waves*, a train journey, like dinner reunions, is a strong cohesive device, because it unites all the characters in the experience of travelling together within a confined space. The various characters see different aspects of the world through the windows. The windows are like 'transparent veils' separating the inside from the outside worlds.[16] The windows on a train allow movement to be perceived as a two way process: on one side, the passengers inside are still and perceive the world outside as moving fast. On the other side, the people on the train are perceived as moving by the people on the ground. In *The Waves*, the train is therefore a metaphor for life, a mixture of stillness and flux. It is also a metaphor for Woolf's multiple perspective vision of reality, whereby individual standpoints assume a relative value. Below, I discuss a few examples of translation shifts involving a train journey, both as a real journey and as a metaphor for identity and life. It will become apparent that Fusini unifies multiple perspective and constructs individual selves along lines of linear development.

Example 4.4.i

Nelville is talking about his train journey when he, like the other five characters, leaves school for the summer holidays.	
ST Now we draw near the centre of the civilized world. **There are** the familiar gasometers. **There are** the public gardens intersected by asphalt paths. **There are** the lovers lying shamelessly mouth to mouth on the burnt grass. (TW: 48)	TT Ora ci avviciniamo al centro del mondo civilizzato. **Riconosco** i gasometri, i giardini pubblici coi sentieri asfaltati, gli amanti che senza vergogna si baciano, bocca sulla bocca distesi sulla terra bruciata. (LO: 50)

In the ST, Nelville is an objective observer, who is listing a series of things he sees from the window. Fusini eliminates the reiterated 'there are' making all the objects depend on the verb 'riconosco'. This implies that Nelville is familiar with all the objects described (not only with the 'familiar gasometers') and that he is going back to a civilized world that he had previously left. The use of 'riconoscere' makes him engage more consciously and actively with what he sees outside the window. He does not record

[16] According to Suzanne Raitt, Woolf attaches great importance to windows because they open up 'distant horizons of private thought and vanishing time' (1990: 51). Similarly, Françoise Defromont claims that the transparency of windows in Woolf's novels indicates that the characters are moving into the intimacy of their selves. Their going towards or staying by the windows is a sign that they are opening their inner souls to the external world (1992: 64).

images at random, but he matches them with some images stored in his memory. There is a sense of self-identification with the objects outside the window, so that, while looking out of the window, he makes order in his life by linking his past with his present life. In other words, like in example 4.3.2.xiv, the present is a chance for self-reflection and self-awareness. The effect of these translation shifts is that Nelville does not seem to be so enstranged (as he appears in the ST by the effect of the reiterated 'there are') but to be more in control of his surroundings as well as of his life.

Example 4.4.ii

Bernard has lost his train ticket and sees the collector coming towards him.	
ST	TT
Here is the jolly old boy who collects tickets. **I had one** – I had one certainly. But it does not matter. (TW: 47)	Ecco arrivare il brav'uomo che controlla i biglietti. **Ce l'ho il biglietto**, certamente ce l'ho. Ma non importa. (LO: 49)

During the train journey, Bernard feels suspended from reality. On the train, he can satisfy his curiosity for human nature and draw nourishment for his writing: 'I fill my mind with whatever happens to be the contents of a room or a railway carriage as one fills a fountain-pen in an inkpot' (TW: 46). The collector is coming towards him and interrupts his observations. However, Bernard does not stop to react or reply to the conductor. The past tense ('I had one') and the dash indicate that there is a gradual shift in the level of his consciousness, from the surface, down into himself and his memories. In the translation, instead, everything stays on the surface and the collector provokes a brusque interruption of Bernard's thoughts. Indeed, as if he had been suddenly woken up from day-dreaming, Bernard seems to be answering the collector's request when he says: 'ce l'ho il biglietto'. The right dislocation of the theme is a mark of spoken language, which suggests that the narrator is reporting Bernard's words as direct speech; moreover, the shift from past to present tense makes Bernard's voice sound more direct, as if he were speaking directly to the conductor.[17]

[17] Gaetano Berruto explains that in right dislocation, the theme (old information) is shifted after the rheme (new information) and anticipated by a 'clitico cataforico'; in the phrase 'Le mangio le mele', for example, 'le' is the 'clitico cataforico' (1986: 57). In my example 4.6.ii, 'ce' is a cataphoric clitic. Berruto defines right dislocation as a kind of 'egocentric syntax' that is typical of spoken language; it denotes a degree of confidentiality that is based on a shared knowledge between the speaker and the interlocutor (1986: 61). Right dislocation is a strong cohesive device because it refers to elements belonging either to the context or to the co-text (p. 67).

Overall, in the translation the train journey loses part of its privileged position as a 'suspended' moment in Bernard's life. Fusini downplays the idea that the train journey is an opportunity for the charactes to stand back, look and record what flows around them and in their own mind.

Example 4.4.iii

On her train journey, Rhoda looks out of the window and sees corn fields and some women in them.	
ST	TT
Women in the fields are surprised to be left behind there, hoeing. (TW: 45)	**Sorprendiamo nei campi le donne che ci lasciamo indietro** a zappare. (LO: 45)

In the TT, there is a shift of subject from 'the women' to 'noi'. The women, thus, become the objects of the passengers' look ('sorprendiamo [...] le donne'). Point of view belongs to the people on the train ('sorprendiamo nei campi'), rather than to the women on the ground. As a consequence, the translation fails to transfer the beautiful, almost epiphanic, scene of the women looking surprised when the train goes by ('are surprised to be left behind'). It is a scene that only a poetic mind like Rhoda's can catch, as it denotes a high level of sensitivity in the observation of people and life. In the translation, instead, the focus falls on the fast moving forward of the train and on the passengers, who are part of the movement itself. Indeed, the characters seem to be an integral part of the train, moving forward towards their future. Fast movement is directed towards the achievement of goals. In Sections 5.5-5.5.2, I shall discuss Fusini's tendency to underscore goals and end-products of actions and events rather than their processes.

4.4.1 'Looking through' and 'falling through'

Fusini often erases the 'pass through', 'fall through' or 'see through' movements and focuses the reader's attention on elements indicating the beginning or the end of actions and events. Here are a few examples from *To the Lighthouse*, *Mrs Dalloway* and *The Waves*.

Example 4.4.1.i

Mrs Ramsay is serving the soup at her dinner party.

ST	TT
She had a sense of being past everything, **through everything**, out of everything, as she helped the soup as if there was an eddy – there – and one could be in it, or one could be out of it, and she was out of it. (TL: 91)	Mentre serviva la minestra, aveva la sensazione di essere **al di sopra di tutto**, fuori da tutto – come se ci fosse un vortice lì – e si poteva o starci dentro, o rimanerne fuori, e lei ne era fuori. (AF: 101-02)

The three verbs describing Mrs Ramsay's sense of her position in reality create a rhythmic movement that reflects 'the eddy'. Fusini erases this movement and the process of 'going through things' turning it into a static picture of Mrs Ramsay who is above all and outside the circle ('al di sopra di tutto e fuori di tutto').[18] The topicalization of Mrs Ramsay's serving the soup ('Mentre serviva la minestra') brings to the fore her role as a house hostess, rather than the process of her consciousness. The shifting of the camera angle to the 'here and now' of the scene increases Mrs Ramsay's control of the situation; at the same time, it reduces the feeling of dizziness readers may experience in reading a text that seems to pull them along with Mrs Ramsay's 'eddy'.

In Woolf's texts, the characters often experience a sense of 'living through' life, of seeing or falling through things (for example through transparent or permeable layers). This is a consequence of Woolf's belief that physical objects are not enclosed within solid shells, but can be easily trespassed by other elements. The following two passages are examples of how Woolf uses 'through' to denote the permeability of physical objects (a body in the first example and a swing-door in the second one).

Example 4.4.1.ii

Rhoda is lying 'suspended' in bed. She stays awake for hours and hours before she can put out the light. Suddenly, she feels pain and anguish as if she were fainting, and 'the stream' were flowing free in a 'fertilizing tide' (TW: 38).	
ST	TT
To whom shall I give all that now flows **through me**, from my warm, my porous body? (TW: 38).	A chi darò tutto ciò che corre e si versa **dal mio corpo** caldo, poroso? (LO: 40).

[18] According to Irene Simon, Mrs Ramsay feels 'outside the eddy' in this particular moment of the dinner party because things are separated and she dreads separation. The eddy represents the sea that can be both a threatening element for assertive selves (such as Mr Ramsay) or for people that do not let themselves be transported by its rhtythm (Mrs Rasmay on this occasion). On other occasions, however, Mrs Ramsay finds the rhythmical sound of the waves consoling and supportive because it signifies creation and order for her (1966: 192-94).

Fusini erases the notion of permeability and turns a through-movement into a unidirectional and fast movement ('corre'), namely a pouring out of fluids from inside the body towards the outside. Swing-doors may have the same function as windows: they are dividing elements but they allow people to perceive both sides simultaneously, as the example below shows.

Example 4.4.1.iii

In an hour of solitude at t school, Nelville recollects an episode of the previous night.	
ST	TT
I felt when I heard about the dead man **through** the swing-door last night when cook was shoving in and out the dampers. (TW: 16)	Ciò che ho provato quando **da dietro** la porta, la notte scorsa, ho sentito parlare dell'uomo che è morto, mentre la cuoca infornava e sfornava i panini. (LO: 15-16)

Not only does Fusini translate 'swing-door' with 'porta', she also stresses its dividing function by introducing 'da dietro'. This implies that the door has a solid structure and provides a safe hiding place for Nelville. The see-through process in Woolf's texts is often symbolized by the windows that are metaphors for the transparent 'veil' dividing the inside (self) from the outside (reality). Fusini often erases the nuance of transparency and shows either the outside or the inside. This is consistent with her shifts from multiple perspective to single perspective.[19] The two examples below, in which Fusini even omits to translate the word 'window', are quite indicative of this strategy.

Example 4.4.1.iv

Louis is looking out of the eating-house where they have gathered and says:	
ST	TT
Motor-cars, vans, motor omnibuses; and again motor omnibuses, vans, motor-cars – **they pass the window**. (TW: 62)	Macchine, autobus, furgoni, e ancora machine, furgoni, autobus – **passano di fronte alla trattoria**. (LO: 66)

In the ST, the window is a filter through which Louis sees the real world from inside the eating house. In the TT, instead, the external facade of the building becomes the focal point of an observer situated outside the building. Similarly, in the example below, a room, rather than a window, becomes the point of reference for an external observer.

[19] The interpretation of the window as single perspective is supported by John Graham, when he says that the image of the window is associated with an individual vision of life (1975: 33).

Example 4.4.1.v

Susan describes what she sees from inside her bedroom.	
ST The bird chorus is over, only one bird now sings **close to the bedroom window**. (TW: 65)	TT Il coro di uccelli è finito, solo uno è rimasto a cantare **accanto alla camera da letto**. (LO: 69)

In both examples, the nuance of transparency is erased. Fusini reinforces the presence of concrete elements that are totally external to the onlookers (the 'trattoria' and 'camera da letto') and act as fixed points of reference for the characters and the readers. In Chapter 5, I shall show that Fusini achieves a similar effect by topicalizing spatial and temporal referents by enclosing images within window-frames.

4.5 Subject-centrism and group-centrism

With 'subject-centrism', I refer to Fusini's inclination to simplify interpersonal relationships by highlighting the presence of one main agent in the sentence. Normally, but not always, it is the first grammatical subject in the original text that takes over in the translation. 'Subject-centrism' seems to be consistent with Fusini's declared individualism, her admiration for solitary independent men and women and her rejection of the notion of group affiliation (Appendix II).

The examples below show that in the TT the interplay of couple relationships is simplified as a consequence of subject continuity.

Example 4.5.i

Mrs Ramsay has just entered the room where her husband is sitting reading something moving.	
ST **She saw he did not want** to be interrupted. (TL: 127)	TT **Vide che non doveva** interromperlo. (AF: 131)

In the ST, the two subjects ('she' and 'he') form a balanced sentence structure turning around the pattern 'make somebody do something'. In the TT, the female subject takes over and the male agent disappears. A similar case occurs in *Mrs Dalloway*.

Example 4.5.ii

Lady Bruton has just cleared her plate at Clarissa's dinner party. Hugh Whitbread makes a remark on the charm of her lace. Miss Brush, Lady Bruton's secretary, feels disappointed, as she does not appreciate such familiarity, and says:	
ST She [Miss Brush] made Lady Bruton laugh. (MD: 116)	TT Lady Bruton rise di lei. (SD: 94)

In the TT, Lady Bruton is elected as the only subject. To this syntactical simplification corresponds a semplification of the interpersonal dynamics between the two women.

Subject-centrism may also be formed by the elimination of impersonal pronouns and the creation of anaphoric reference that establishes continuity in a sentence.

Example 4.5.iii

Sir William is a doctor who has seen Septimus about his mental illness. His solution to any mental distress is to stick to a healthy sense of proportion to be achieved through rest in bed, silence, solitude and a good glass of milk (MD: 110-11).	
ST Sir William had a friend in Surrey where **they taught**, what Sir William frankly admitted was a difficult art – a sense of proportion. (MD: 113)	TT Sir William aveva un amico nel Surrey, **che insegnava** quella che per Sir William era, francamente, un'arte – il senso delle proporzioni. (SD: 91)

In the ST, we have three clauses: the subject of the first and the third clause is Sir William, while the subject of the second is 'they'. An ABA pattern determines the focalizing structure of the sentence. The exophoric 'they' introduces an unknown external element that destabilizes the position of the subject (Sir William) and its object (a friend). Fusini re-establishes continuity between object and subject by substituting 'they' with the anaphoric 'che' that acts as a co-referent of 'un amico'.

In *The Waves*, subject-centrism takes the form of 'group- centrism', when the first person pronoun plural 'noi', substitutes such impersonal pronouns as 'one', 'everybody' and 'they'.

Example 4.5.iv

Lucrezia sees a beggar singing in Regent's Park Tube Station.

ST	TT
Suppose it was a wet night. Suppose **one's father** or somebody who had known **one** in better days had happened to pass, and saw **one** standing there in the gutter? (MD: 92).	E se stanotte piove? E se **nostro** padre, o qualcuno **che c'ha** conosciuto in tempi migliori, passando, **ci** vedesse buttati lì sul marciapiede? (SD: 73).

Daiches suggests that Woolf frequently uses the impersonal pronoun 'one' to express agreement between her own and the characters' thoughts. In other words, 'one' appears whenever the text speculates on universal experience and offers Woolf an opportunity to present her own views (1945: 72).[20] Whereas in the ST 'one' merges Reiza's with the narrator's perspective, 'noi' shifts the point of view entirely onto Reiza. Interestingly enough, in the example below Fusini inverts this strategy by translating 'we' with an impersonal 'si'.

Example 4.5.v

Nelville is speaking.	
ST	TT
We are in that passive and exhausted frame of mind when **we only wish** to rejoin the body of our mother from whom we have been severed. (TW: 157)	Siamo in quello stato d'animo esausto, passivo, quando **si vorrebbe soltanto tornare** nel corpo della madre, da cui siamo stati strappati. (LO: 171)

Following Daiches on Woolf's use of 'one' as an expression of agreement between the author and the character's thoughts, it may be argued that Fusini, by using the Italian correspondent of 'one' ('si'), discloses her own views on people's need to 'tornare nel corpo della madre'.

In addition to 'one', the impersonal 'everybody' and the personal 'they' are often turned into inclusive 'noi', like in the two examples below.

Example 4.5.vi

Bernard is on his first day of school. After the cerimonies of hand-shaking and good-byes to his mother and father, he is finally alone.

[20] David Daiches, who belongs to pre-narratological times, identifies the voice of the narrator with the voice of the author herself (see also Humphrey, 1954). This approach, however, does not diverge from Fusini's, who, as I said before, offers a psychobiographical reading of Woolf's novels.

ST	TT
Everybody seems **to be doing** things for this moment only; and never again. (TW: 20)	Sembra che **tutti facciamo** quello che **stiamo facendo** per questa volta soltanto, e mai più. (LO: 19)

The sense of estrangement emerging from Bernard's use of 'eveybody' is not present in the TT, where Bernard clearly feels he is part of the group of children.

Example 4.5.vii

Bernard suddenly finds himself without a self. He feels as if, owing to the effect of an eclipse of the sun, the earth withers.	
ST	TT
Also, I saw on a winding road in a dust dance the groups **we** made, how **they** came together, how **they** ate together how **they** met in this room or that. (TW: 192)	**Ma** in una specie di strada serpeggiante, in una danza di polvere vidi i vari gruppi da noi composti, quando **eravamo arrivati** tutti insieme, **poi** quando **mangiavamo**, quando **c'eravamo incontrati** in questa o quella stanza. (LO: 210)

In the ST, Bernard feels estranged and distant from the other people. Indeed, 'they' has a similar function of the distal deictics 'there' and 'that' discussed previously. Fusini translates 'they' with 'noi' (a proximal deictic) making Bernard feel part of the group. It seems that in her translation of *The Waves*, Fusini is concerned with how the individual interacts within a homogeneous group and conforms to standards set by the group. The example below clarifies this point.

Example 4.5.viii

Louis is considering whether it is a good idea to play cricket or not. Eventually, he joins the others who, like soldiers, are following Percival, the 'hero'.	
ST	TT
Could I be 'they' I **would choose it;** I would buckle on my pads and stride across the playing field [...] Look at us **trooping after him** [Percival]. (TW: 25)	Se fossi dei 'loro', **giocherei anch'io**; mi infilerei gli stivali e attraverserei il campo [...] E noi, **quasi fossimo un gregge, gli andiamo tutti dietro in schiera**. (LO: 24-25)

Fusini disambiguates the meaning of 'choose it' explaining it as Louis' desire to be part of the group and to do the things the others do ('giocherei anch'io'). Soon afterwards, Louis says that everybody is 'trooping' after Percival, as if he were a 'mediaeval commander' (TW: 25). Fusini translates 'trooping after' with 'quasi fossimo un gregge' (LO: 25), which denotes a lack of personality and inability to make personal choices.

Fusini transfers Louis' desire to be part of a group, but she also hints at the fact that he fears losing his identity. The original text, instead, suggests that Louis feels he is serving Parcival (the hero) like a soldier.

Example 4.5.ix

Bernard is thinking of the overnight train journey that is taking him to Euston Station. He considers how the people sitting in the train are united by only one wish, to reach Euston. However, once the communal desire is fulfilled, everybody rushes away after his/her own business and the sense of community is broken: 'individuality asserts itself' (TW: 75-76). Bernard, however, does not rush to be the first one to catch the lift. He stands back without desire, without envy, like a curious observer of humanity.	
ST	TT
I am at liberty now to sink down, deep, into what passes, this omnipresent, **general life** [...] For myself I have no aim. I have no ambition. I will let myself be carried on by the **general impulse**. The surface of my mind slips along like a pale-grey stream reflecting what passes. (TW: 76)	Ora sono libero di sprofondare tra ciò che passa, **in questa vita che è di tutti** onnipresente [...] Per quanto riguarda me, non ho scopo. Non ho ambizioni. Mi lascerò trascinare **dallo stesso impulso che guida gli altri.** La mente superficialmente scivola via come un corso d'acqua grigio pallido che riflette ciò che incontra. (LO: 81)

In the ST, the meaning of 'general life' and 'general impulse' is vague. Bernard distinguishes himself from the others, who, on the contrary, know what to do, compete with one another and are 'severed' from the others by their own business. By a sort of Keatsean 'negative capability', Bernard dissolves his individuality in the environment and becomes transparent: 'people walk me through' (TW: 76). In Fusini's translation, by contrast, Bernard seems to be sharing the life of everybody else, doing the same things the others do ('lo stesso impulso che guida gli altri'). His loss of individuality seems to be a consequence of his self-alienation within the group.

In this section, I have shown examples of translation revealing that, to Fusini, an individual is first of all a social being that acquires or loses self-identity in relation to the others. To Woolf, instead, the self is first of all 'self-consciousness'. I shall come back to issues concerning the self and social integration in Chapter 5.

4.6 Merging versus antagonism

Subject-centrism may have the effect of disrupting the equilibrium that Woolf creates among the different characters. Often, equilibrium is achieved by a syntactical balance

of the components of a sentence. Woolf rarely shows direct confrontation between characters and prefers to present their different ideas through webs of intersections. Like undercurrent streams, these webs flow underneath each individual consciousness. This is what she calls the 'tunnelling process'. Mrs Ramsay's way of looking at her guests around the table at her dinner party is an exemplification of the 'tunnelling process':

> her eyes were so clear that they seemed to group round the table unveiling each of these people, and their thoughts and their feelings, without effort like a light stealing under water so that it ripples and the reeds in it and the minnows balancing themselves, and the sudden silent trout are lit up hanging, trembling. (TL: 116)

Balance in gender dynamics is particularly evident in *Mrs Dalloway* and *To the Lighthouse*. Fusini tends to disrupt such a balance and to create a sharper antagonism between people and the members of a couple.[21] Below, I analyze several passages of translation from *To the Lighthouse* and *Mrs Dalloway* that exemplify antagonism. In the first example from *To the Lighthouse*, Fusini transforms Mr Tansley's 'undercurrent voice' into a loud sharp comment that creates friction between him and Lily Briscoe.

Example 4.6.i

Lily recalls Mr Tansley's words, when he said that women cannot write nor paint.	
ST	TT
She heard some voice saying she couldn't paint, saying she couldn't create, as if she were caught up in one of those habitual currents which after a certain time experience forms in the mind, **so that one repeats words without being aware any longer who originally spoke them**. (TL: 173)	E come fosse imprigionata in una di quelle solite correnti che dopo un po' si formano nella mente, quando si ripetono quelle parole senza essere più consapevoli di chi le abbia dette all'inizio, **sentì ora una voce ripeterle che lei non poteva creare**. (AF: 171)

Linguists agree that focus normally falls at the end of a sentence or a clause (Firbas, 1986: 43).[22] In the ST, the focus is on Lily's difficulty in remembering who pronounced the words ('without being aware'). In the TT, instead, the focus is on Tansley's voice

[21] Opposition seems to be a mark of antagonism in *To the Lighthouse*. Mrs Ramsay, indeed, regrets having sat Lily and William Bankes opposite each other, when, in fact, she wanted to bring them together (TL: 113).

[22] Jan Firbas explains that, according to a linear perspective of Communicative Dynamism, the importance of the elements in a sentence increases as reading moves towards the end. The final elements are thus the richest in Communicative Dynamism because they complete the communicative purpose (1986: 43).

repeating to Lily that she cannot create ('sentì ora una voce'). The voice is still very clear in Lily's ears. This increases her dislike of Mr Tansley.

Example 4.6.ii

At the dinner party, Mr Tansley is lamenting the fact that women talk of petty things and that they induce men to do the same.	
ST	TT
They **made men say that sort of** things. (TL: 93)	**Ecco** così **dovevano dire** gli uomini. (AF: 104)

In the TT, the directness of Mr Tansley's voice is increased through the addition of 'ecco' and the elimination of 'that sort of'. The introduction of the modal verb 'dovere' simplifies interpersonal dynamics and erases the nuance of compliance between men and women that is inherent in the idea of 'making somebody do something'. Mr Tansley seems to accept as a matter of fact that men have to say such things. This creates stronger antagonism between him and the women around him. Mr Tansley sees himself as a victim of women's powerful will. A similar example of emphasis on antagonism appears in the following passage from *To the Lighthouse.*

Example 4.6.iii

Mr Tansley thinks that women can do nothing else but talk and talk.	
ST	TT
It **was** women's fault. Women **made civilization** impossible with all their 'charm', all their silliness. (TL: 93)	**Era** colpa delle donne. Le donne **ostacolano la cultura** con il loro 'fascino', le loro sciocchezze. (AF: 104)

In the TT, a change of verb tense, from past to present, confers the value of objective truth on the statement 'le donne ostacolano la cultura'. It seems that, on this occasion, the points of view of the external narrator and of the character coincide in the translation. This counters what has been previously said, namely that Fusini separates points of views whereas Woolf merges them, as it is exemplified in the following passage.

Example 4.6.iv

Lily is thinking that Mrs Ramsay would like her, Minta and everybody to get married, and that she did not 'care a fig' for her painting.	
ST	TT
there could be no disputing this: an unmarried woman [...] **has missed** the	non si poteva contestare che una donna non sposata [...] una donna non sposata

best of life. (TL: 56)	**avrebbe perso** la parte migliore della vita. (AF: 73)

In the ST, Mrs Ramsay's words are reported by the narrator as Lily recollects them. Thanks to Free Indirect Thought ('has missed'), there is a merger of point of view between Mrs Ramsay, the narrator and Lily. In the TT, instead, Mrs Ramsay's views on marriage are presented in standard Reported Thought ('una donna non sposata avrebbe perso'), which indicates that the narrator and Lily distance themselves from Mrs Ramsay's views. The opposite strategies adopted by Fusini in these last two examples (merging and separating points of view) suggest that her own opinions on gender relationships may have affected her translation of point of view. In both examples, Fusini seems to stress antagonism between men and women: men think that women are an obstacle to culture, and Lily, an emancipated woman, does not believe that marriage is essential to women's enjoyment of life. Antagonism is augmented also in relationships between the self and the others, as in the following example:

Example 4.6.v

Lily is thinking about Mrs Ramsay's tendency to pity people. This, in her opinion, is a way of satisfying her own needs and of disregarding other people's needs and desires.	
ST It was one of those misjudgments of hers [to think that people needed to be pitied] that **seemed to be instinctive** and to arise from some need of her own **rather than of other people's**. (TL: 92)	TT Era un errore da parte sua, che **le veniva istintivo**, un bisogno tutto suo, **in cui non c'entravano gli altri**. (AF: 103)

'Non c'entrare' is an idiomatic expression of spoken register that normally indicates emotional involvement on the side of the speaker and shows a rather negative disposition towards the interlocutor: 'Tu non c'entri!', 'lui non c'entra!' means 'you/he have/has nothing to do with it!'. This phrase adds emotional charge to an objective statement, resulting in a sentiment that clearly revelas Lily's negative opinion of Mrs Ramsay's behaviour. Moreover, she translates 'seemed to be instinctive' with a more informal phrase ('le veniva istintivo'), which increases the directness of her statement. Thus, Fusini simplifies the meaning of the original sentence, namely that one person's needs have to be set against against the needs of other people. I now turn to *Mrs Dalloway* for other examples of antagonism in couple relationships.

Example 4.6.vi

Lucrezia is standing on the Embankment with her husband Septimus.	
ST **She and Septimus** had stood on the Embankment wrapped in the same cloak and, Septimus reading a paper instead of talking, **so** she had snatched it from him. (MD: 19)	TT **Lei** aveva strappato di mano **a Septimus**, avvolto nello stesso cappotto, il giornale che stava leggendo, **invece di** parlare con lei. (SD: 13)

In the ST, the camera eye shifts to form an ABA pattern: the couple is first depicted standing together; then the focus falls on Septimus reading, then back again on Lucrezia. Syntactically, 'she' is the weakest agent because Lucrezia never appears on her own in an independent clause. Her anger is only addressed at Septimus indirectly, being mediated by an object, the newspaper ('she snatched it from him'). There is a gradual 'descrescendo' from the almost idyllic romantic situation of them standing together on the bridge wrapped in the same cloak, to his silence and, finally, her anger. 'So' before the last clause does not provide a logical link and disrupts the syntax. This suggests that Reiza is recalling events according to a form of pseudo-logic. In the TT, the initial harmony between Septimus and Reiza is disrupted through the anticipation of 'lei aveva strappato di mano a Septimus', with the effect of putting an element of antagonism in topical position. Reiza becomes the only active subject in the sentence, whereas Septimus occupies a secondary position ('a Septimus', 'avvolto'). The adversative 'invece di' replacing 'so' is evidence of such antagonism. On this occasion, Fusini applies a technique that is typical of Woolf, namely she separates the verb ('aveva strappato di mano') from its direct object ('il giornale'). The result is that Reiza's anger is not mediated by 'il giornale', like in the ST, but it is directed straight to Septimus ('Lei aveva strappato di mano a Septimus'). A similar case of disruption of harmony between Septimus and Reiza occurs in the next example.

Example 4.6.vii

Septimus has just told Lucrezia that he would kill himself. Lucrezia looks at the crowd searching for help. Then, taking him under her arm, goes towards the park. His arm feels lifeless ('a piece of bone').

ST	TT
He would give **her**, who was so simple, so impulsive, only twenty-four, without friends in England, who had left Italy for his sake, a piece of bone. (MD: 19)	**Ma a lei** che era una ragazza semplice, impulsiva, di appena ventiquattro anni, senza amici in Inghilterra, che aveva lasciato l'Italia per lui, **lui** non offriva che un osso. (SD: 13)

In the ST, there is a syntactical equilibrium between 'he' and 'she', each the subjects of two clauses (a main clause and a relative one). The shift of focus forms an ABA pattern: from Septimus ('he would give her') to Lucrezia ('who was [...] for his sake') to Septimus again ('a piece of bone'). There seems to be a merging of perspectives between the two of them, a sliding of his perspective into hers. As a consequence, the reader may be unable to identify which is the main thinking subject in the sentence. Fusini clarifies point of view by anticipating 'a lei', thus bestowing the role of 'control power' of the first two clauses to Reiza. Septimus is introduced in the last clause ('lui'), in topical position following a comma. The topicalization of the two subjects ('a lei'' and 'lui') sets the one against the other, whereas in the ST the relation between the two is one of giving and taking ('he would give her').

The idea that there is separation in a couple is suggested by Clarissa herself, when she says: 'And there is dignity in people; a solitude; even between husband and wife a gulf' (MD: 132). [23] Indeed, Clarissa chooses to marry Richard because she believes that a certain distance and independence is vital for the couple. She refused to marry Peter because she knew that with him the relationship would be too intense: 'But with Peter everything had to be shared; everything gone into' (MD: 10). The tension between closeness and separation in human relaitonships emerges in some parts of Woolf's texts. Fusini seems to intensify this tension, which is consistent with her belief that the closer human relationships are, the greater antagonism they create (1995b: 33).

4.7 Egotism versus egoism

The terms 'egotism' and 'egotistic/egotistical' often appear in Woolf's texts in relation to both male and female characters. In commenting on *Mrs Dalloway*, Naremore explains that Woolf uses the term 'egotism' to indicate that the subject is engaged in a

[23] This passage is translated by Fusini as 'C'è dignità nelle persone, una solitudine; perfino tra marito e moglie cè un abisso di distanza' (SD: 108).

battle with 'undifferentiated forces' that threaten to destroy it (1973: 94-95).[24] The Italian literary translation of 'egotism' is 'egotismo', 'un atteggiamento intellettualistico caratterizzato da una compiaciuta analisi del proprio io'. Indeed, 'egotismo' derives from the latin word 'ego' meaning 'io'.[25] Throughout the three novels, Fusini translates 'egotism' either with 'egoismo' or 'egocentrismo', which reveals some inconsistencies in the meaning she attributes to the English term. In Sections 3.4-3.4.3, I have explained the possible reasons behind some inconsistencies in her translations of 'erect'. Similarly, in this section I look at how her translation choices may help understand her interpretation of Woolf's 'egotistical self'. The examples discussed are taken from *To the Lighthouse*, *Mrs Dalloway* and *The Waves*. I start with a passage from *To the Lighthouse*, where the terms 'selfish' and 'egotistic' appear in the same sentence.

Example 4.7.i

Lily expresses her opinions on Mr Ramsay to William Bankes:	
ST	TT
You have greatness, she continued, but Mr Ramsay has none of it. He is petty, **selfish**, vain, **egotistical**; he is spoilt; he is a tyrant, he wears Mrs Ramsay to death. (TL: 29)	In lei, Bankes, c'è grandezza, ma in Ramsay no – continuò Lily. Ramsay è meschino, **egoista**, vanitoso, **egocentrico**. È viziato. È un tiranno. Farà morire la moglie. (AF: 52)

The fact that Woolf uses 'selfish' and 'egotistical' together indicates that there is no overlapping of meaning between the two terms. Lily's opinion that Mr Ramsay is selfish is repeated in Part III, when she considers how demanding he has always been with Mrs Ramsay, taking from her all the time whereas she was always 'giving, giving, giving' (TL: 163). In Part III, Lily expresses the opinion that Mr Ramsay is egocentric: 'Think of me, think of me' (TL: 166). In the example above, she translates the two adjectives as 'egoista' ('selfish') and 'egocentrico' ('egotistical'), which sum up Lily's

[24] The term 'egotistic' in Woolf does not necessarily bear negative implications. In her essay 'The Leaning Tower', Woolf applies the trait of 'egotistic' to modern writers, who are 'seated upon a leaning tower'. The 'leaning tower' stands for middle-class education and ethos that, at the beginning of the twentieth century, were no longer stable (1948b: 140). Thus, she explains, modern writers could only rely on themselves for a sense of stability. They were all 'great egotists', by which she means that they wrote about themselves in their plays, poems and novels and in their numerous autobiographies. With the help of Freud, they were able to talk honestly about themselves, which is the first step towards telling the truth about other people (pp. 148-49). Woolf concludes: 'For that gift of unconsciousness the next generation will have to thank the creative and honest egotism of the leaning-tower group' (p. 149).

[25] The definition of 'egotismo' has been downloaded from the Garzanti on-line dictionary at the web page: <www.garzantilinguistica.it> [accessed 20 Nov. 2003].

opinions of Mr Ramsay. However, on most occasions, Fusini chooses to translate 'egotistic/egotistical' with 'egoista'.

Example 4.7.ii

On their journey to the lighthouse, Cam wonders how her brother James sees their father.	
ST He brings the talk round to himself and his books, James would say. He is intolerably **egotistical.** Worst of all, he is a tyrant. (TL: 206)	TT Non fa altro che parlare di sè e dei suoi libri, avrebbe detto. È un insopportabile **egoista**. Peggio ancora, è un tiranno. (AF: 197)

For no apparent reason, egotistical now becomes 'egoista', which does not seem to explain Mr Ramsay's need to talk about himself all the time. 'Egocentrico' would have conveyed this idea better.

Example 4.7.iii

At the dinner party, there is some tension between Mr Tansley and Lily because she refuses to be nice to him. Mrs Ramsay intervenes to smooth things out and Lily finally yields to her request to say something nice to him.	
ST Judging the turn in her mood correctly – that she was friendly to him now – he was relieved of his **egotism**, and told her how he had been thrown out of a boat when he was a baby. (TL: 100)	TT Giudicando in modo corretto il suo cambiamento d'umore – ora gli era amica – Tansley si sentì sollevato dal proprio **egoismo**, e le disse che da bambino l'avevano buttato dalla barca. (AF: 109)

Like in the example above, 'egocentrismo' would have been more suitable than 'egoismo' and would have been consistent with the meanings Woolf attributes to 'egotistic' and 'selfish' in the first example. Indeed, both Mr Tansley and Mr Ramsay demand other people's attention. I now turn to discuss a few examples from *Mrs Dalloway*.

Example 4.7.iv

Clarissa is reacting to Peter's news that he is in love with a young woman in India. Her reaction is of disbelief: ' "In love!" she said. That he at his age should be sucked under in his little bow-tie by that monster!' (MD: 50). The text goes on:

ST	TT
But the indomitable **egotism** which for ever rides down the hosts opposed to it, the river which says on, on, on; even though, it admits, there may be no goal **for us** whatever, still on, on; **this** indomitable **egotism** charged her cheeks with colour. (MD: 50-51)	Ma l'**egoismo** indomito che sempre alla fine sopraffà i nemici che gli si oppongono, il fiume che dice avanti, avanti, avanti, anche se magari riconosce che non c'è meta per noi, ananti, avanti, avanti, **quell**'indomito **egoismo** le colorò le guance. (SD: 39)

On this occasion, Woolf gives a few hints of what she means by 'egotism': the need to move forward, to put oneself in front position, flowing, like a river, on other people's territories. These are the traits of her egotistical self against which Clarissa struggles. Unlike Mr Ramsay (who moves from A to Z), however, Clarissa's moving forward is not linear and not goal-directed. The proximal deictic 'this' suggests that the point of view belongs to Clarissa, who is judging herself. Fusini eliminates 'for us', which means that the narrator distances herself from the character's point of view. Indeed, she translates the proximal deictic 'this' with the distal deictic 'quel', shifting the perspective away from Clarissa onto the external narrator. Once again, 'egotism' becomes 'egoismo', which does not transfer the idea of Clarissa pushing herself forward.

Example 4.7.v

Miss Kilman is trying to dissuade Elizabeth (Clarissa's daughter) from going to her mother's party.	
ST	TT
'I never go to parties,' said Miss Kilman, just to keep Elizabeth from going. 'People don't ask me to parties' – and she knew as she said it that it was this **egotism** that was her undoing; Mr Whittaker had warned her; but she could not help it. (MD: 145-46)	'Io non vado mai alle feste,' disse la signorina Kilman, giusto per impedire a Elizabeth di andarsene. 'Nessuno mi invita alle feste' – e mentre lo diceva sapeva che questo **egocentrismo** era la sua rovina. Whittaker l'aveva avvisata, ma lei non sapeva fare altrimenti. (SD: 119)

Like Clarissa, Miss Kilman struggles against her egotistical self which is telling her that she should be invited to parties. Fusini, on this occasion, chooses 'egocentrismo'. Her inconsistent variation between 'egoismo' and 'egocentrismo' conceals the gender difference that emerges in *To the Lighthouse* and *Mrs Dalloway* in the ways men and women deal with their egotistical selves. In fact, while women tend to suppress their egotism, men do not seem to be concerned about that.

In *The Waves*, Woolf's idea of the 'egotistical self' evolves and trespasses gender boundaries. This is clear from the definitions of 'egotism' that Bernard provides in the two examples below.

Example 4.7.vi

Bernard is recollecting the dinner the five of them had at Hampton Court.	
ST	TT
As silence falls I am dissolved utterly and become featureless and scarcely to be distinguished from another. It does not matter. What matters? We have dined well. The fish, the veal cutlets, the wine have blunted the sharp tooth of **egotism**. Anxiety is at rest. (TW: 152)	Appena cade il silenzio mi dissolvo tutto, perdo i lineamenti, a mala pena mi si distingue da un altro. Non importa. Che cosa importa? Abbiamo mangiato bene. Il pesce, le cotolette, il vitello, il vino hanno smussato il dente affilato dell'**egoismo**. L'ansia si è acquietata. (LO: 164)

Example 4.7.vii

During his final summing up, Bernard recalls the people he has met in his life:	
ST	TT
And from among them rise one or two distinct figures, birds who sang with the rapt **egotism** of youth by the window; broke their snails on stones, dipped their beaks in sticky, viscous matter; hard, avid, remorseless; Jinny, Susan, Rhoda. (TW: 167)	E tra di loro si levavano una o due immagini ben distinte di uccelli che cantavano con il rapito **egoismo** della giovinezza accanto alla finestra, prendevano e sbattevano le lumache contro i sassi, le schiacciavano e affondavano il becco in una materia appiccicosa, vischiosa – duri, avidi, spietati. Jinny, Susan, Rhoda. (TW: 181-82)

In the first passage, Bernard describes egotism as a 'sharp tooth' that can be smoothed with a dinner. This parallels Mrs Ramsay's intentions to smooth the edges out at her dinner party. In the second example, Bernard associates egotism with a certain freedom of the soul that young people, both male and female, experience. In both passages, Fusini chooses 'egoismo', which is consistent with her previous translations of this term.

The passages discussed above reveal that Fusini rejects the term 'egotismo' and prefers 'egoismo'. The latter, however, shifts the focus onto the relationship the subject establishes with the others. Indeed, whereas somebody's 'egotism' does not constitute a direct threat for the others, 'egoismo' is very likely to establish antagonistic relationships between people. My analysis confirms that Fusini is more concerned with

how individuals interact than with the representation of self. In particular, she often shows that they set barriers between each other. I have shown that Fusini believes that mothers, like Gods and Goddesses, are selfish. It seems to me that in translating 'egotism' with 'egoismo', she extends her views of maternal power and divine power to human relationships. In other words, she mistakes the 'other' for the 'M/Other'. This overlapping of the human with the divine comes through very clearly in her book *I volti dell'amore*, where she insists that human beings search for the marks of God in the faces of other people. God, she says, has made men and women 'a sua immagine e somiglianza', which means that, in order to find oneself, one needs to find the traces of God in the others. God, like the mother, is depicted as an element of supreme love (2003: 8-9; 18-20). However, to Fusini love is never completely 'free of charge': Gods and Goddesses, just like mothers, give but demand loss of freedom in return, by tying and untying knots around people's necks. It is, therefore, a relationship of 'egoismo' rather than 'egotism' that determines, in Fusini's views, human relationships that are made in God's 'immagine e somiglianza'.[26]

4.8 Conclusion

In this chapter, I have looked at how Fusini translates point of view and Woolf's notion of 'egotistical self'. The narrative strategies I have discussed range from textual elements of cohesion (such as topicalization) to lexical choices. I have gathered further evidence of Fusini's tendency to emphasize elements of separation rather than of mediation and merging. In particular, I have pointed out that she downplays discoursive and dialogic dynamics between the characters by means of: 1) suppression of the external narrative voice that, in Woolf's texts, acts as a unifying element among the characters' point of views; 2) elimination of modal and epistemic verbs that attenuate the characters' expression of their needs and desires (such as non-factual 'for', 'seem' or 'let me'); 3) the introduction of verbs that put forward the characters' opinions and their will to act in a direct and often antagonistic way (e.g 'volere' and future tenses). The translation of 'merge' with 'legare' in the scene of Mrs Ramsay's dinner party is

[26]It does not seem accidental that Fusini attributes the adjective 'egoista' to motherhood and writing, both representations of creation and creativity: 'Lì [in motherhood] si manifesta come il "nostro" (di noi donne) egoismo abbia a che fare con 'il miracolo dell'esistenza nella sua totalità' (1995b: 41); 'E di fatto, questa [Woolf] straordinaria *egoista* (che altro può essere uno scrittore se non egoista?)' (1998a: XLVI, Fusini's italics).

emblematic of the relevance Fusini attributes to individualism, which overshadows the Woolfian idea of 'merging and flowing' of individual consciousness.

The gathering at Mrs Ramsay's dinner party is described by Woolf as the characters' way of looking for a safe place that protects them from the external world: 'their common cause against that fluidity over there' (TL: 106). Like the lighthouse, Mrs Ramsay's dinner party (and, to a certain extent, Clarissa's party) offers a safe place against the threatening forces outside: 'here, inside the room seemed to be order and dry land; there, outside, a reflection in which things wavered and vanished, waterly' (TL: 106). Social gatherings and summonings up, that appear in the three books, represent people's attempt to maintain the illusion that there is a social structure within which they can communicate. Gillian Beer, however, comments that the island in *To the Lighthouse* represents England and the Empire that, at the end of the novel, is drawing to its close: 'The lighthouse itself is the final island, the last signifying object, amidst the timeless breaking of the sea' (1996: 158). Beer claims that, with *To the Lighthouse*, 'Woolf frets away the notion of stability in the island concept' (p. 159). Her later novel *The Waves*, that represents the destabilization of self, is a consequence of the dismantling of the island/lighthouse (Beer, 1996: 83-84). Fusini, in her three translations including *Le onde*, seems to take the self as a substitute for the island/lighthouse in all of Woolf's works, including *The Waves*. Indeed, she believes that 'lo sforzo' is a dominant theme among the characters of *The Waves*, who struggle to keep afloat among the current and the waves. Therefore, she says, 'non sorprende se nel tono lirico-drammatico del play-poem si insinua una certa riflessione eroica' (2002a: xxi). However, she concludes, the final victory belongs to the maternal wave that is 'liquida, sostiene, carezza, include, contiene, sopraffà, inghiotte' (p. xx) (see also Section 5.12.1). In my analysis, I have shown that she reinforces the protective walls individuals erect around themselves (subject-centrism), as well as the walls the group – to be intended as an extension of the self – erects around itself (group-centrism). Thus, separation between internal and external, subjectivity and objectivity is enhanced. At the same time, Fusini tends to highlight the sense of belonging of the individual to a group (inclusive 'noi'). This entails that if, on one side, it is desiderable to belong to a group, on the other it may be detrimental for the preservation of self- identity. Bernard says that there is a line dividing his inner (poetic) self from his outer (non-artistic) self (TW: 75). Fusini translates 'line' with 'legame' (LO: 80): Bernard's line is turned into a

phallic copula that, like Lily's 'line in the middle', unifies and separates at the same time. In her translation of selfhood, Fusini highlights phallic mediations between the self and the other that create close bonds, or 'legami', between them. Indeed, the tighter the bonds are, the more threatening they are for the people who are tied. In 'Fratelli e sposi' (*I volti dell'amore*), Fusini comments on the incestuous love between 'Giovanni' and 'Annabella', the tragic heroes of John Ford's *Peccato che fosse puttana* (*Annabella. Tis pity she is a whore*, 1895): 'Perchè [...] è proprio Madre Natura che ha stretto tra Giovanni e Annabella il vincolo d'amore col cordone ombelicale. "Sua propria di sè" è Annabella per Giovanni, in quanto gli è appunto sorella [...] cui fratello è avvinto in un legame stretto, che più stretto non si può. Tanto stretto che diventa il cappio che soffoca entrambi' (2003: 105).

In the next chapter, I shall analyze elements of textual cohesion in the translations of the three books in the light of Woolf's notion of 'female sentence'. I shall demonstrate that Fusini's emphasis on the tension between closeness and separation emerges also in her syntactical choices.

5 The De-textualization of the Female Sentence in the Translations of *To the Lighthouse*, *Mrs Dalloway* and *The Waves*

5.1 Introduction

In Chapter 3, I discussed the meaning of the 'line in the middle' in *To the Lighthouse* and I pointed out that, for some critics, it constitutes a phallic element that unifies and separates at the same time. In Chapter 4, I showed that issues of unity and separation constitute key patterns of shift in Fusini's translation of point of view and selfhood. In particular, I argued that she erases multiple perspective (unity) and tends to erect barriers around the characters, who often engage in antagonistic relationships with one another (separation). In this chapter, I continue to explore unity and separation and wholeness and fragmentation. In the first part of my analysis, I shall focus on the texture of the texts that, as Woolf herself says, is inextricably linked to content and plot: 'Roger [Fry] asked me if I founded my writing upon "texture" or upon structure; I connected structure with plot, & therefore I said 'texture' (1977-84: 80). I shall look at elements of textual cohesion, in order to verify to what extent Fusini translates the salient traits of Woolf's 'female sentence'. For the definition of 'female sentence', I shall refer to Woolf's own critical writings and the criticism of a number of feminist scholars. The cohesive strategies which I analyze include punctuation (semicolons, dashes, full stops), linking words, anaphoric and cataphoric reference and elements of lexical cohesion. From the examination of examples of translations it emerges that linear narrative patterns in the Italian versions often substitute non-linear (circular) and fragmented patterns.

The second part of this chapter takes as its starting point the notions of wholeness and fragmentation that have been used by feminist critics of Woolf to conduct psychobiographical reading of her fictional works. Suzanne Raitt and Sue Roe in particular, drawing on Woolf's autobiographical work *Moments of Being*, identify the narrative strategies that she adopts in her fictional work to try and reconstruct a sense of 'being', as opposed to 'non-being' and absence. Raitt finds that Woolf's cinematic

technique 'smoothes out' the feelings of absence of the reader/spectator (1990: 60).[1] According to Roe, Woolf strives to construct a narrative capable of holding in the fragmentation of her own life (as a result of her 'shock-receiving' capacity) by conveying feelings of integrity and wholeness (1990: 51-52). In analyzing Fusini's translations, we shall see how, on the contrary, she creates striking images that enhance, rather than smooth out, the 'shock' of reading. I shall contend that, by doing so, she puts emphasis on the feeling of absence that Virginia experienced in her life after the loss of her object of love, the mother. In my analysis, I shall resume the discussion of the role of windows in Woolf that I started in Chapter 4. Finally, I shall demonstrate that Fusini transforms the idea of transparency and 'looking through' into 'looking at', and that the images she creates appear to be enclosed within window-frames. This enclosure parallels her tendency to mark spatio-temporal referents that contextualize and isolate individual scenes. I shall discuss how the characters, as well as the images and the scenes, are presented as whole rather than fragmented elements of reality. I conclude this chapter by showing that Fusini turns Woolf's sense of fragmented wholeness into wholeness, and discuss how this may be related to her views of the role of the mother and her interpretation of the 'maternal waves' in Woolf's life and works.

5.2 The female sentence

In *A Room of One's Own*, Woolf argues that the sentence that was popular at the beginning of the nineteenth century was a male sentence 'unsuited for women's use'. She describes the male sentence as grand and argumentative, moving forward and aiming at truth and beauty, a type of sentence which perpetuates men's need for success and gratification.[2] Consequently, she encourages the new generation of women writers

[1] Raitt claims that there is a strong relationship between the cinematic language that Woolf discussed in her essay 'The cinema' and the cinematic language she adopts in *To the Lighthouse*. In her essay, Woolf describes a language that retains some residue of 'visual emotions [...] something abstract, something which moves with controlled and conscious art' (quoted in Raitt, 1990: 61). Raitt suggests that the same kind of language expresses female desire in *To the Lighthouse*. When Lily imagines herself sitting on the floor with her arms round Mrs Ramsay's knees, she thinks that Mrs Ramsay would never imagine that the heart and mind of the woman touching her 'stood, like the treasures in the tombs of kings, tablets bearing sacred inscriptions, which if one could spell them out would teach one everything, but they would never be offered openly, never made public.' (TL: 57). Raitt concludes that 'The cinema' and *To the Lighhouse* were part of the same project, namely Woolf's attempt to create an aesthetics that would account of gender and perspective, femininity and look (p. 61).

[2] She writes: 'The sentence that was current at the beginning of the nineteenth century ran something like this perhaps: "The grandeur of their works was an argument with them, not to stop short, but to proceed. They could have no higher excitement or satisfaction than in the exercise of their art and endless

to reshape the literary form and provide new vehicles of expression (1945: 76-77). In an earlier work, she had already identified in Dorothy Richardson the inventor of the 'sentence of the feminine gender', a psychological sentence that disregards the story and privileges the description of frames of mind: 'It is of a more elastic fibre than the old, capable of stretching to the extreme, of suspending the frailest particles, of enveloping the frailest shapes' (Woolf, 1979a: 191).

Woolf describes the 'unity of the mind' as a 'natural fusion' that yields a 'heterogeneous wholeness'. According to her, women's 'split consciousness' can 'think back through its fathers or through its mothers' and helps them trespass and transgress the boundaries that delimit the outside and the inside of their selves (1945: 76). This last point is considered by some contemporary feminist theorists as one of the essential traits of female thinking and female writing: the 'suspended' and fluid nature of female consciousness and writing that allows women to escape the borders and limitations posed by the rigid structures of male dominated western thought. The main traits of female discourse that Woolf mentions in her critical writings are: non-linearity; openness; suspension; dissolution of subjectivity.

Almost fifty years later, Julia Kristeva (1984), Hélène Cixous (1997) and Luce Irigaray (1991) advocated and developed in their theoretical and creative work a kind of writing that represents feminine subjectivity and gives voice to the maternal in language. This mode of writing came to be known as *écriture feminine*. Kristeva describes it as a transgressive language recalling the pre-oedipal rhythms that the child experiences in the womb, the maternal space or *chora*. To Kristeva, the language system is an example of symbolic order, which the semiotic can disrupt (see Section 1.3). I have already mentioned the postmodernist approach of Cixous, who encourages women to deconstruct the binary oppositions of Western culture and Western thought. Cixous argues that the binary logic creates false 'hierarchical oppositions', such as the prejudice that men are 'active-positive-coherent and thus superior', whereas women are 'absent-feminine-passive-negative-incoherent', hence inferior to men (1981a: 54; Section 2.2). She believes that women can 'break the line' of syntax, whereas men need syntax as a

generation of truth and beauty. Success prompts to exertion; and habit facilitates success." That is a man's sentence; behind it one can see Johnson, Gibbon, and the rest. It was a sentence that was unsuited for woman's use' (1945: 77).

substitute for the umbilical cord. This reassures them by making them feel that the mother is always behind them 'watching them play phallus'. Instead, in speaking as well as in writing, a woman 'breaks with explanation, interpretation, and all the authorities pinpointing localisation. She forgets. She proceeds by leaps and bounds. She flies/steals' (1997: 102). Similarly, Irigaray claims that female discourse should dismantle the dichotomies (such as horizontality versus verticality or right versus wrong) that form the basis of the phallocentric order. She explains that a text written by a woman has a circular rather than a linear structure, whereby each sentence, word and phoneme has a retroactive effect that brings the reader back to what has been mentioned before (1991: 126-27). Thus, *écriture feminine* is a challenge to male logocentrism and to its binary logic. Woolf (with her 'female sentence') is considered to be the forerunner in the process of deconstruction of phallocentric discourse and in the representation of female identity (Beer, 1979; Moi, 1985; Lidoff, 1986; Raitt, 1990; Roe, 1990). Minow-Pinkney compares the linearity of language to phallic penetration, as it reflects a mode of knowledge that 'enters the object at a single point and from a single perspective' (1987: 104-05). Woolf's narrative style has been described, instead, as non-linear and 'fluid' (Naremore, 1973: 2).[3] The notions of 'fluidity' and 'suspension', used by critics to describe the female sentence and the Woolfian language, identify female writing as dynamic and tending to avoid – or resolve – opposite extremes (binarisms) and individual standpoints (the Woolfian 'I'). Michael Whitworth maintains that Woolf's fluid syntax suggests that borders can be easily crossed. He claims that a strict logic stifles rather than stimulates, whereas Woolf holds an idea of the nature of knowledge and artistic creation as fragmentary and unsystematic (2000: 148).

Most criticism on Woolf to date is content-based. However, more attention has recently been paid to the experimental nature of her writings (Moi, 1985; Burns, 1998). Minow-Pinkney associates Woolf's feminism with her modernism: 'For Woolf, the feminist and modernist aesthetics converge, at least initially, in this attempt to challenge phallocentrism' (1987: 5). We have already seen that Toril Moi believes that Woolf's feminism is a consequence rather than a cause of her writing practice and that her feminist politics is located precisely in the text (1985: 13-16). Pamela Caughie adopts an anti-essentialist approach and, like Moi, considers Woolf's feminism the effect and

[3] James Naremore describes the experience of reading *To the Lighthouse* as 'being immersed so deeply in moving liquid that one can get only muffled impressions of people and things'(1973: 2).

not the cause of her experimentalism. Like Moi, Caughie is in favour of a 'pragmatic' and 'rhetorical' reading of Woolf's works that uncover the meaning of the texts from the texts themselves. She explains that Woolf was more concerned with the way audiences responded to and 'shaped' literary texts than with discussing the thematic of the authors. She argues that one of Woolf's main concerns was the construction of the feminist reader (1991: 12).

In her critical writings, Fusini puts emphasis on the autobiographical themes that emerge from Woolf's works rather than on textual strategies. In order to evaluate to what extent she translates the 'female sentence', I shall refer to the strategies identified by the critics mentioned above, and by Woolf herself. I start my analysis with a discussion of how punctuation shifts in Fusini's translations downplay the salient traits of Woolf's 'female sentence'.

5.3 Punctuation and the female sentence

Punctuation is an element of textual cohesion that plays an important role in determining the meaning of a text. Mortara Garavelli maintains that punctuation acts at the syntactical, semantic and pragmatic levels by determining both the cohesion of the text and the coherence of the discourse. At discourse level, punctuation is used as 'istruzione alla lettura' because it helps the reader understand the sentence structure, the distribution of information within the sentences and the illocutionary function of linguistic elements (2003: 45-49).[4] Rachel May claims that, in modernist fiction, punctuation is used in experimental ways for visual effects, or to highlight the interplay of textual voices. Modernist writers, she says, break with a tradition, where punctuation was used to mark rhetorical periods for oral delivery or to delineate the grammatical structures of the sentences (1997: 2-4).

Despite its textual relevance, punctuation seems to be a rather neglected area of study in linguistics (Garavelli, 2003: xii). Nunberg laments the lack of systematic research on the use of punctuation in English and other languages and argues that most literature on

[4] On the importance and function of punctuation in the Italian language, see also Lepschy & Lepschy, 2003.

the subject is of a prescriptive rather than descriptive nature (1990: 6-7).[5] Garavelli suggests that the lack of systematic research on punctuation may also be due to its polysemantic nature and the lack of consensus on the norms regulating its use (2003: 51). In this section, I shall draw on research on punctuation in order to show that translation shifts may contribute to de-textualizing Woolf's female sentence by means of: 1) alteration of the representation of multiple consciousness; 2) creation of binary constructions; 3) closure of the Woolfian open sentence.

5.3.1 Semicolons and colons

The semicolon is one of the most idiosyncratic features in Woolf's narrative style and one of the most striking patterns of shift in the TT. Some critics of Woolf (Lodge, 1993; Raitt, 1990; Parkes, 1992) point to some syntactic and pragmatic functions of this punctuation mark that are consistent with the notion of 'female sentence' outlined above: semicolons form paratactic structures that erase syntactical and conceptual hierarchies; they create the effect of the 'multiple viewpoint', whereby individual narrative voices merge into a unified collective consciousness. In addition, a sense of 'suspension' is conveyed: the narrative voice refrains from taking specific standpoints and opts instead for in-between positions that blur the borders between the interior and the exterior, the self and the other. David Lodge suggests that Woolf is inclined to use semicolons rather than full stops in order to postpone the moment when the sentence commits itself to a final ending (1993: 26). Some early critics of Woolf disapprove of the equalizing tendency (that is typical of the paratactic structures of semicolons) on the ground that it reflects the woman's refusal or inability to take sides and express personal opinions. Among them, Bradbrook laments that in Woolf's writings 'Everything receives the same slightly strained attention: the effect is not unlike that of tempera painting, where there is exquisite delicacy of colour, but no light and shade'. The critic continues by saying that 'To demand "thinking" from Mrs Woolf is clearly illegitimate: but such a deliberate repudiation of it and such a smoke screen of feminine charm is surely to be deprecated' (1970: 25).

[5] Nunberg explains that the rules of punctuation are strictly related to the underlying structure of natural language systems and are therefore more complex than what is normally prescribed in grammar handbooks. However, he argues, punctuation devices should be considered as 'text-category indicators of written language' (1990: 17).

According to the principle of the 'hierarchy of strength' of punctuation marks, the semicolon occupies an in-between position between the full stop, a strong mark, and the comma, a weak mark (Garavelli, 2003: 82). In outlining the use of punctuation in contemporary Italian texts, Garavelli points out that semicolons are often interchangeable with commas, full stops or colons, and that it is the level of flexibility or rigidity of the texture that determines their use. Thus, semicolons are more common in controlled kinds of writing (for example legal texts), where the author is concerned with the duration of the pauses and with the syntactical hierarchies established between them (pp. 73-69). Lodge, on the other hand, suggests that the frequent use of semicolons in Woolf sustains a paratactic syntax, where clauses are joined together in a loose fashion (1993: 26).

Lodge and Garavelli highlight two apparently contradictory functions of semicolons. Whereas Lodge associates them to the 'loose sentence' that has no ending, Garavelli relates them to a rigid and precise syntactical organization. This contradiction is to be found also among critics of Woolf, who highlight both aspects in her writings: continuity and incompleteness on the one hand, rigidity and control on the other. Sue Roe describes Woolf's style as rather constrained in self-expression (although she does not explicitly refer to semicolons), often over-structured, and non-spontaneous, rather 'veiled or glassy'. Roe thinks that this narrative strategy is evidence of the author's self-censorship of female desire and her marginalization of the subject (1990: 1-8; 22).[6] Parkes refers explicitly to how the two functions of semicolons described above are fulfilled in Woolf's writing. On the one hand, they exercise control over the readers' response. On the other, semicolons guarantee continuity in the narrative because they allow the gradual transition between different kinds of speech in a sentence.[7] According to Parkes, semicolons have an anaphoric function because they create unusual pauses that arrest the readers' attention and encourage them to relate back to something previously mentioned in the text (1992: 94). Without referring specifically to semicolons, Lidoff points out that the linguistic and semantic structures of *To the*

[6] Other critics point to the highly organized narrative structure of Woolf's texts whose main features are: use or repetitions of verbal structures, balance ad anthitesis, groupings in twos and threes and arrangements of units to create a climax (Page, 1988: 44). Woolf's artificial control and manipulation of the narrative is also said to reflect the contradictions and disjunctions of society in Woolf's time (Dowling, 1991: 49).

[7] Parkes uses this example from *The Lighthouse* to illustrate the function of the semicolon in Narrative Report (NR) and Free Indirect Speech (FIS): 'She could see their mind so clearly (NR); why wouldn't they just look and see hers instead of waiting for some impossible pronouncement' (FIS) (1992: 94).

Lighthouse paradoxically sustain two opposite views of the world: the female view (vague and personal, represented by Mrs Ramsay) and the male view (logical and abstract, represented by Mr Ramsay) (1986: 46). This male/female dualism seems to be inherent in the syntactic and pragmatic functions of semicolons: on the one hand, they set hierarchical borders within the sentence (a male attitude), and on the other they guarantee continuity and fluidity in the narrative (a female attitude).

In translating Woolf, Fusini prefers more extreme punctuation marks to semicolons. The examples below show that she eliminates semicolons and replaces them with commas and full stops, or marks that have a clear illocutionary meaning, such as colons and exclamation marks.

Example 5.3.1.i

This is the opening of *Mrs Dalloway*. It is particularly interesting because it contains most of the shifts that occur in all three translations.	
ST	TT
Mrs Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; **(1)** Rumpelmayer's men were coming. And then, thought Clarissa Dalloway. What a morning – fresh as if issued to children on a beach. What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; **(2)** like the flap of a wave; **(3)** the kiss of a wave; **(4)** chill and sharp and yet (for a girl of eighteen as she was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; **(5)** looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; **(6)** standing and looking until Peter Walsh said, 'Musing among the vegetables?' – was that it? – 'I prefer men to cauliflowers' – 'was that it?	La signora Dalloway disse che i fiori li avrebbe comprati lei. Quanto a Lucy aveva già il suo daffare. Si dovevano togliere le porte dai cardini; **(1)** gli uomini di Rumpelmayer sarebbero arrivati tra poco. E poi, pensò Clarissa Dalloway, che mattina – fresca come se fosse stata appena creata per i bambini su una spiaggia. Che gioia! Che terrore! Sempre aveva avuto questa impressione, quando con un leggero cigolìo dei cardini, lo stesso che sentì proprio ora, a Bourton spalancava le persiane e si tuffava nell'aria aperta. Com'era fresca, calma, più ferma di qui, naturalmente, l'aria la mattina presto, **(2)** pareva il tocco di un'onda, **(3)** il bacio di un'onda; **(4)** fredda e pungente, e (per una diciottennne com'era lei allora) solenne, perchè in piedi di fronte alla finestra aperta, lei aveva allora la sensazione che sarebbe successo qualcosa di tremendo, **(5)** mentre continuava a fissare i fiori, e gli alberi che emergevano dalla nebbia che a cerchi si sollevava fra le cornacchie in volo. **(6)** E stava lì e

– He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; **(7)** it was his sayings one remembered; **(8)** his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like about cabbages. (MD: 5)	guardava, quando Peter Walsh disse: 'In meditazione tra le verze?' Disse così? O disse: 'Io preferisco gli uomini ai cavoli?' Doveva averlo detto a colazione una mattina che lei era uscita sul terrazzo – Peter Walsh. Stava per tornare dall'India, sì uno di questi giorni, in giugno o a luglio forse, non ricordava bene, perchè le sue lettere erano così noiose; **(7)** ma certe sue espressioni rimanevano impresse, **(8)** gli occhi, il temperino, il sorriso, quel suo modo di fare scontroso, e tra milioni di cose ormai del tutto svanite – com'era strano! – alcune espressioni, come questa dei cavoli. (SD: 1)

There are eight semicolons in the ST, which are translated with three semicolons, four commas and one full stop. Here is a brief description of their functions in ST and TT: (1) marks a change of topic, from 'the doors' to 'Rumpelmayer's men'. It has a strong demarcative function and is retained in the TT. (2) and (3) have a serial function, separating very short nominal phrases that depend on the same head clause, 'How fresh, how calm [...] the air was'. In the TT they are replaced by commas. (4) marks a change of topic from 'air' to 'she'. It has a strong demarcative function also because it introduces a complex sentence. In the TT, it is retained as a semicolon. (5) and (6) introduce a series of adjuncts referring to 'she' ('looking at the flowers, standing'). In the TT, (5) is replaced by a comma followed by the coordinating conjunction 'mentre' that establishes a logical link of simultaneity between the actions; (6) is replaced by a full stop that creates a new sentence. The focus on 'standing' in the ST is reinforced in the TT by topicalization and the addition of 'lì' and of 'e': 'E stava lì'. As we have seen in Section 4.2.2, the topicalization (placing in front position) of spatial determinants is a recurring pattern of shift in Fusini's translations and highlights the importance of spatial and temporal deixis as elements of textual cohesion. (7) has a strong demarcative function; like (1), it is retained in the TT, and it is reinforced by the addition of 'ma': this makes the contrastive relation between the two clauses more explicit. (8) has a weak serial function. In the TT, it is replaced with a comma. The semicolons that are retained in the TT are those with a clearly demarcative function: marking a change of topic and separating independent units of thought. The semicolons with a weakly demarcative function are either downgraded to the level of commas or reinforced by the addition of connectives.

This passage shows Woolf's tendency to choose in-between positions and, by contrast, Fusini's tendency to polarize by choosing strong or weak marks. In the TT, weak marks are often accompanied by explicit logical links. In comparison with Scalero's translation (1989) of the same novel, Fusini's translation is particularly rich in explicit links that fill the logical ellipses of the ST and provide the reader with clear-cut, unambiguous meanings. The tendency to clarify ambiguous meanings and create conceptual hierarchies and binary oppositions is typical of the argumentative narrative. Tim Parks has found that this strategy is used by most Italian translators of English modernist writers. He criticises translators who simplify texts by adding explicit connectives and argues that 'what is not easily comprehensible must mean more than what could easily be said' (1998: 68). Shoshana Blum-Kulka argues that explicitation is widespread among both professional and non-professional translators (1986: 302).[8]

Semicolons with a serial function are often substituted with other punctuation marks that create conceptual categories, such as colons. Colons are normally used to introduce a list; they have metacommuncative and cataforic functions because they announce a statement and raise the readers' expectations on what follows (Garavelli, 2003: 100).

Example 5.3.1.ii

After his meeting with Clarissa, Peter Walsh walks across Trafalgar Square and sees an 'extraordinarily attractive' young woman (MD: 59).	
ST	TT
Peter Walsh thought (susceptible as he was) to shed veil after veil, until she became the woman he had always in mind; young but stately; merry but discreet; black, but enchanting. (MD: 59)	pensò Peter Walsh (suggestionabile com'era), che perdesse velo dopo velo, fino a diventare la donna che aveva sempre avuto nella mente: giovane ma altera, allegra ma discreta; perfida, ma incantevole. (SD: 46)

In the ST, three semicolons with serial function separate the adjectives referring to the woman. All three pairs of adjectives have equal value, the only exception being the last one, where the comma preceding 'but' creates a double focalization on both 'black' and 'enchanting'. Fusini introduces a colon to announce the list. She also groups the three pairs into two, according to the semantic contiguity of the adjectives 'giovane, altera/allegra, discreta'. The last two adjectives ('perfida ma incantevole') stand out

[8] The authors of *Thinking Italian Translation* comment: 'it is more common in Italian than in English for texts to be explicitly structured by the use of connectives (dunque, magari, pure, appunto, etc.) that signpost the logical rrelationship between sentences' (Hervey et al., 2000: 78).

from the others because they are separated by a semicolon. The semicolon, here, creates what Ferrari defines as 'a semantic pause' in the reading process that forces the reader to stop and think about the meaning of the focalization (2003: 68). I now turn to colons.

Colons have both a syntactic and a textual function because they can substitute causal, consecutive or declarative links. They may introduce explanations or clarifications. Because their meaning is implicit and has to be inferred by the reader, they are said to be strong textual cohesive devices (Garavelli, 2003: 101).[9] The example below from *The Waves* shows that Fusini uses a colon with an explicatory and cataphoric function.

Example 5.3.1.iii

Neville, eighteen years old and a banker's son, thinks about his future.	
ST **I am not timid;** I have no accent. (TW: 48)	TT **Non ho paura:** non ho nessun accento. (LO: 50)

The colon in the TT, instead of the semicolon, establishes a clear cause-effect relationship that is absent, or left implicit, in the ST. 'Avere paura' (to be afraid) translating 'to be timid' clarifies the terms of this relationship. The Italian version reads: Nelville is not afraid because he has no accent. As I have already mentioned, Fusini often emphasizes the position characters occupy in society, and how they are perceived by the others in particular socio-cultural contexts. This passage clarifies that language is understood to be a social stigma that classifies people in ranks of superiority and inferiority. Concerns with the social status of the characters emerge in other parts of her translations, as I shall point out later in my discussion. There seems to be a link between the way Fusini brings to the fore the social roles of the characters and her choice of narrative forms that yield to the norms of standard Italian (for example the use of colons).

Colons, like full stops, may also be used to single out key words that close the sentence in an epigrammatic way. In Fusini's translations, these focalized words may be read as

[9] Garavelli explains that colons act at the syntactical level by simplifying the sentence structure and by creating hypotactic structures (instead of paratactic forms introduced by logical links). When colons are used with causal function, they may create reversable relations. Indeed, both the elements proceeding as well as following a colon may be read as either a cause or a consequence (2003: 103).

'symptoms' revealing some key aspects of her interpretative approach. Here is one example from *The Waves*.

Example 5.3.1.iv

Bernard is on the train approaching London. He attributres maternal traits to London.	
ST We are about to explode in the flanks of the city like a shell in the **side** of some ponderous, maternal majestic animal. She hums and murmurs; **she awaits us**. (TW: 75)	TT Esploderemo nei fianchi della città come una bomba nel **grembo** di un animale pesante, materno, maestoso. Mormora, ronza: **ci aspetta.** (LO: 79)

The colon in the TT, replacing a semicolon in the ST, is evidently emphatic. The emphasis falls on the maternal womb ('grembo') waiting to engulf the children. A similar focalizing function may be performed by commas and dashes (Ferrari, 2003: 42-44).[10] In Appendix V, there are a few more examples of Fusini's use of colons.

5.3.2 Exclamation marks

Exclamation marks are said to be graphical representations of emotional reactions, feelings and sensations (Garavelli, 2003: 97). Garavelli suggests that the use of elements of direct speech, such as exclamation marks, is a widespread trend in contemporary narrative, where the gap between written and spoken language is getting increasingly smaller (1993: 398-99).[11] Fusini tends to substitute semicolons with exclamation marks, thus adding elements of directness to reported speech that have the effects of making the characters' voices 'speak louder'. She frequently resorts to exclamation marks or phrases with exclamatory function to sustain the emotional reactions of the characters and to downplay the effects of the external narrator's voice.

[10] Ferrari calls this kind of focalization 'appendice' (adjunct). It separates a final element of the rheme and can be achieved through a comma or a dash. When the information is new, an adjunct introduces an important element for the cognitive processing of the text: it helps understand the deep meaning of the text and direct the interpretative inferences of the reader. An adjunct may also reinforce the strength of the argument and express the writer's evaluative comments. This may turn objective reports into subjective interpretations (2003: 40-50).

[11] Garavelli explains that it is typical of contemporary narrative to bring the reporting/narrating voice closer to reported speech by introducing elements of direct speech in narrative report. The dramatization of narrative texts (*mimesis*) corresponds to the 'sceneggiatura' of film narrative. This is also achieved by leaving unaltered the time (tenses) of the reported speech, which creates the effect of 'simultaneity' between the time of the event and the time of its reception: 'E' la differenza, sperimentata in secoli di letteratura, tra diegesi e mimesi' (1993: 398-99). See also Dardano (1999: 217-226).

Example 5.3.2.i

Lucrezia despairs at the sight of her husband's (Septimus) madness.	
ST	TT
Far rather would she [Reiza] that he were dead! She could not sit beside him [Septimus] when he started so and did not see her and made everything terrible. (MD: 26)	Piuttosto lei s'augurava che fosse morto! Non ce la faceva a stare seduta accanto a lui, quando si fissava a quel modo e non la vedeva neppure! Tutto diventava tremendo. (SD: 19)

In the ST, Lucrezia's outburst is gradually toned down and, in the second clause, it assumes the tone of a lament thanks to the reiterated 'and' and the use of a semicolon. Whereas the first exclamation puts stress on the character's voice, the semicolon indicates that the external narrator intervenes to mediate Reiza's expression of her feelings and turn the speech into a form of standard Narrative Report. In the TT, on the other hand, the two exclamation marks sustain the excited tone of the character's voice throughout both sentences, concealing the voice of the external narrator.

Example 5.3.2.ii

Bernard is looking at the lights in the houses of the small shopkeepers.	
ST	TT
What do you think their takings have been today? Only just enough to pay for rent, for light and food and the children's clothing. (TW: 158)	Quali saranno stati oggi i loro guadagni! Abbastanza da pagare l'affitto, la luce, il vitto e i vestiti per i figli! (LO: 171)

In the TT, the two exclamation marks suggest that Bernard is moved to indignation at the thought that shopkeepers live in poor economic conditions. His concern for a social issue, once again, comes forward more clearly than in the original. Whereas a question (though it is rhetorical) opens a dialogue between the subject and the others (the characters or the readers), an exclamation mark is a projection of somebody's emotions onto the others, which takes no account of the others' response. Fusini often introduces redundant phrases (such as 'sì' and 'no') with exclamatory function (see also Appendix V).

Example 5.3.2.iii

Peter Walsh is recollecting the moment in Bourton, when he saw Clarissa Dalloway (whom he was in love with) with the man who would become her husband.	
ST	TT
He had a sudden revelation. 'She will	D'improvviso ebbe la rivelazione.

marry that man,' he said to himself. He didn't even know his name. **For of course** it was that afternoon, that very afternoon that Dalloway had come over; and Clarissa called him 'Wickham'. (MD: 68)	'Sposerà quell'uomo,' si disse. Non ne conosceva neppure il nome. Dalloway era arrivato proprio quel pomeriggio, **sì** quel pomeriggio e Clarissa lo aveva chiamato 'Wickham'. (SD: 54)

In the ST, the opening explosive tone of Peter's revelation is soon smoothed down by 'for' introducing Free Indirect Thought. In the TT, the excited tone of Peter's emotional reaction is sustained throughout the sentence through the addition of 'sì'. According to Ellen Bayuk Rosenman, Woolf was influenced by Roger Fry and Clive Bell, who disdained any kind of emotional expression in art (1986: 62-63).[12] Maria di Battista, on the other hand, claims that, although modernism is normally regarded as the language of the 'interior', a language that confined women indoors, in modernist fiction at times female characters erupt. As an example, she mentions Clarissa Dalloway's exclamation as she makes contact with the outdoors: 'What a lark! What a plunge!' (2000: 142). It is these sorts of exclamations that Fusini interpolates in the speeches and thoughts of both male and female characters. Her tendency to shout out the 'sì's and 'no's of the characters' passions and desires betrays an essential elements of Woolf's 'female sentence' and of her modernist style: the repression of female desire (Roe, 1990) and the influence of modernist artists such as Fry and Bell, who promoted the repression of emotions in art.

5.3.3 Dashes: distance and proximity

It is typical of Fusini often to replace commas, semicolons or the adjunct 'and' with dashes or adversative links. Occasionally, she replaces dashes with different punctuation. Parkes points out that the dash may indicate changes from one speaker to another one, changes in the direction of thoughts, or interruptions of an interior monologue (1993: 94-95). Lynne Truss describes the dash as an informal and colloquial punctuation mark that is often preferred to the semicolon by contemporary writers. whereas the semicolon suggests a connection between two sentences, the dash acts as a bridge between 'bits of fractured sense' (Truss, 2003: 122). Garavelli, like Truss, claims that the dash breaks the continuity between sentences functioning as a bridge. This

[12] Broadbrook points out that a significant unit of Woolf's style is the delicate records of external scenes and the presentation of a mood, or 'reverie', that is more a sensation than an emotion. The feelings, he says, are often depersonalized (1970: 23).

suggests that there is a logical gap the reader needs to fill (Garavelli, 2003: 108). Truss' and Garavelli's assumptions imply that a text, whose clauses are connected by dashes, is more fragmentary and elliptic than a text that uses semicolons, commas, or 'and's as inter-clause or intersential linkage. The function of a bridge is, indeed, both to unite and separate, just like the 'line in the midlle' in Lily's painting and the 'phallic mediations' that were discussed in Chapter 3.

Distance and proximity, like unity and separation, are two key elements in Woolf's texts. The following examples show that Woolf and Fusini use dashes on different occasions, to highlight either the one or the other.

Example 5.3.3.i

Mr Ramsay and his children are sailing to the lighthouse, while Lily looks out at sea from ashore.	
ST So much depends, she thought, upon distance: whether people are near us or far from us. (TL: 207)	TT Tutto dipende, pensò, dalla distanza – se le persone sono vicine o lontane. (AF: 198)

The dash in the TT is the visual representation of the separation between human beings ('dalla distanza –'). The example below shows that Fusini pushes the sense of separation even further to indicate total absence.

Example 5.3.3.ii

Mr Ramsay thinks of his daughter Cam, who cannot tell the East from the West. He concludes that he cannot understand women, not even his wife.	
ST but so it was. It had been so with her – his wife. (TL: 182)	TT ma era così. Era così anche con ... sua moglie. (AF: 178)

In the ST, the dash is a sort of 'phallic hyphen', indicating that husband and wife are united but separated at the same time by lack of compatibility or understanding. In this example, Fusini chooses to replace the dash with dots. The focus falls on absence rather than distance: the dots indicate that Mr Ramsay lacks the words to express his feelings for the absence of his wife, who is now dead. I shall come back to the use of dots and absence later in my discussion.

5.4 Woolf's 'little language' versus Fusini's absolute words

5.4.1 Dashes and Woolf's 'little language'

Dashes may be used by Woolf as iconic devices to represent language fragmentation. Bernard is the character of *The Waves* that best embodies Woolf's ideas of the fragmentation of subjective and objective reality and the difficulty of representing it through standard language. The example below from *The Waves* clarifies this point.

Example 5.4.1.i

Bernard is thinking of writing a letter to a girl he loves.	
ST	TT
I will write quick, running, small hand, exaggerating the down stroke of the 'y' and crossing the 't' thus – **with a dash**. [...] Now, without pausing I will begin, on the very lilt of the stroke — (TW: 53)	Scriverò, con una calligrafia veloce, minuta, tutta di seguito, esagerando il gambetto della 'y', e tagliando la t così, **con una colpo secco**. [...] Ora, senza interruzione comincerò, seguendo la cadenza come batte. (LO: 55)

In the ST, there are two dashes: a standard one and a slightly longer one. They are both visual reproductions of how Bernard, an artist, represents his strong emotion of love. The first one reproduces a cutting feeling, the pains of love; the second one is a long uninterrupted line indicating that words are deleted. This means that his overwhelming emotions exceed representation through language. Fusini eliminates both dashes restoring standard punctuation: a comma and a full stop. By doing so, she erases an experimental trait of Woolf's style (the long dash).

If Bernard produces fragmented language by strokes of his pen, Lily Briscoe produces 'running lines' with her paintbrush when she thinks of Mrs Ramsay. Both Bernard and Lily feel creative when they are inspired by love for someone they do not possess. When Lily eventually starts her picture, her paintbrush leaves a 'running mark' on the blank sheet. The movement of her hand is rhythmical, one stroke after the other, 'all the strokes were related' (TL: 172).[13] Fusini translates 'running mark' with 'segno lungo', which adds something more to the idea of continuity inherent in 'running': 'lungo'

[13] According to Elizabeth Abel, Lily's painting contains the paradoxes of the mother-infant bond: on one side the strokes are connected to create movement and rhythm; on the other, the act of painting itself entails a separation that the language of painting intends to heal. Abel concludes that Lily's painting represents the paradox of the maternal absence and presence (1989: 78).

introduces a spatial dimension that allows Lily's lines to be objectively measured. A few lines later, Lily looks at the canvas and sees that it is 'lightly scored with running lines' (TL: 173). Fusini translates: 'Guardò la tela riempita ora di segni leggeri, di linee continue' (AF: 170). Again, 'linee continue' does not transfer the idea of looseness and fragmentation inherent in 'running lines'. Lily's 'linee lunghe' and 'continue' may be read as metaphors for the way Fusini rewrites Woolf's narrative style, namely as a straight line that is contained within a beginning and an end. She seems to confine artistic creation (painting as well as writing) within the canons of linear thinking and standard language. The dashes Bernard produces in the original text, on the other hand, are iconic representations of a fragmented kind of writing that Woolf calls 'little words' or 'little language'. It is interesting to note that Fusini never translates 'little words' with 'parole piccole'. She chooses solutions that point to the absence of language rather than to its fragmentation. The next two examples clarify this point.

Example 5.4.1.ii

Lily Briscoe laments the inadequacy of language to express true love.	
ST	TT
And she wanted to say not one thing but' everything. **Little words** that broke up the thought and dismembered it said nothing. 'About life, about death, about Mrs Ramsay'. (TL: 193)	E lei voleva dire non una cosa ma tutto. **Poche parole** che interrompevano il pensiero e lo smembravano non avrebbero detto nulla. 'Della vita, della morte, della signora Ramsay'. (AF: 187)

Although both 'little words' and 'poche parole' indicate the inadequacy of Lily's language, the former underlines language fragmentation, the latter highlights the lack of words.

Example 5.4.1.iii

Neville describes how the five of them feel, when the circle that held them together at dinner suddenly breaks and each individual passion explodes.	
ST	TT
They speak now without troubling to finish their sentences. They talk **a little language** such as lovers use. An imperious brute possesses them. (TW: 96)	Ora parlano tutti insieme senza neppure finire le frasi. Discorrono in **una loro lingua privata** come fanno gli amanti. Una belva imperiosa si è impadronita di loro. (LO: 103)

Fusini does not transfer the idea of language fragmentation inherent in 'little language'. 'Lingua privata' puts the emphasis on the distinction between the social and the private

spheres of people's lives, because it means that the language that friends speak is different from the language commonly spoken in social gatherings. It is the language of the private 'immaginario', mentioned by Fusini in *La passione dell'origine* (1981: 7-8; Section 1.3). The last example of this section clarifies the conceptual difference between Woolf's and Fusini's ideas of language.

Example 5.4.1.iv

Bernard is looking at a clear sky and night. That open space makes him think that people should be allowed to express themselves without impediments, 'to spread out and out'. They need not turn prose into poetry because, he thinks:	
ST '**The little language** is enough'. (TW: 178).	TT '**La lingua che abbiamo** ci basta'. (LO: 193)

'Little language', here, means the broken language produced by strong emotions. Fusini translates in a way that, again, does not transfer the nuance of language fragmentation. Her emphasis falls on the acceptance of a standard language, 'la lingua che abbiamo'.

Minow-Pinkney proposes that Bernard's desire for some 'little language' is one of the key issues of the text, namely the 'struggle between a fragmentary, feminine language of the body and a narrative, masculine language of the mind'. Through Bernard, who uses both forms of expressions, Woolf wants to heal the split between masculine and feminine Western thought (1987: 25).[14] By eliminating the elements of fragmentation in Lily's strokes and emphatizing the social value of language, Fusini highlights the healing power of language, which corresponds to the presence, rather than the absence, of the mother.

5.4.2 Absolute words

Dashes are normally used to single out key images in a text. The examples below show that Fusini uses dashes with this function and that she often attributes absolute and symbolic value to the words that are introduced by the dashes. Thus, these words acquire the status of truth.

Example 5.4.2.i

[14] Minow-Pinkney claims that Woolf has reinscribed the stark opposition between genders as a fluid reintegration of genders, so that difference becomes 'a fertile ground of exchange' (1987: 62).

Lily is thinking that it is difficult to form clear-cut opinions about people and to understand the real value of words.	
ST	TT
and the voice was her own voice saying without prompting undeniable, everlasting, contradictory **things**. (TL: 29)	**– quella voce era la sua,** e diceva senza suggerimenti **verità** innegabili, eterne, contradditorie. (AF: 51-52)

In the TT, a dash replacing 'and' emphasizes Lily's awareness of her own voice ('era la sua').[15] Lily's thoughts are translated as 'verità innegabili' rather than 'contradictory things'. 'Verità' charges the words attributed to Lily with symbolic and absolute value.

In Fusini's translations of *Mrs Dalloway*, *To the Lighthouse* and *The Waves*, there is some evidence that she attaches absolute value to certain words. For example, she translates 'the symbols of marriage, husband and wife' (TL: 80) as 'simboli del matrimonio, la moglie e il marito assoluti' (AF: 93). The solitary traveller in *Mrs Dalloway* can feel 'a general peace' when he perceives the simplicity of living and all things merging into one (MD: 64). Fusini translates a 'general peace' with 'una pace assoluta' (SD: 51), which attributes a symbolic value to his moments of exultation. Or, again, she translates 'He [Septimus] could not feel' (MD: 96) with 'Non sentiva più nulla' (SD: 77), which lays emphasis on Septimus' feelings of absence and lack. She often adds intensifiers, such as 'proprio', 'allora', 'veramente'. These 'introduzioni locutive' are said to determine the logic/argumentative function of the communicative unit by modulating the assertiveness of the statements. In other words, they reveal the position of the writer in relation to the content of the assertions (Ferrari, 2003: 46-47). I mention only one example from *The Waves*, but they occur frequently in Fusini's translations. Rhoda recollects a walk to the top of the moor and says: 'Now we are on the summit' (TW: 44). Fusini translates: 'Ora siamo proprio sul culmine' (LO: 45). Similarly, she eliminates mitigators, such as 'almost'. When Neville, on his train journey, pretends to read and says: 'I raise my book, till it almost covers my eyes' (TW: 47), Fusini translates: 'Alzo il libro fino a coprirmi gli occhi' (LO: 49). Or, again, when Bernard says: 'I am almost whole now' (TW: 60), Fusini translates: 'Sono di nuovo intero' (LO: 64).

[15] In this example, the dash on this occasion may also be read as compensatory, as it makes up for the double marking of the possessive 'her own'.

A totalizing value may also be attributed to words through the use of determinative articles ('il, lo, la'). When Bernard says: 'I am a King!' (TW: 153), Fusini translates: 'Sono il Re!' (LO: 166). The elimination of possessives or noun qualifiers may also confer absolute value upon words. When Jinny thinks of Louis' attic and says: 'The scrannel beauties of your roof-tops repel me' (TW: 149), Fusini translates: 'La bellezza scheletrica mi ripugna' (LO: 161), turning 'bellezza' into a universal parameter of judgement. Time determinants indicating everlasting moments, such as 'sempre' and 'mai', are often introduced. When Rhoda, thinking about Percival, says: 'and sits alone' (TW: 92), Fusini translates: 'siede sempre solo' (LO: 99), which immortalizes the heroic trait of his solitary nature. Characters in her translations are often described as 'sapere tutto' or 'desiderare tutto' (Appendix V).

Fusini's emphasis on the 'absolute' value of words is coherent with her tendency to provide definite, unambiguous statement – or 'truths' – that guide interpretation. As Queen Elizabeth I says in *Lo specchio di Elisabetta*, 'È un paradosso interessante, ma può accadere che si affidi all'oggetto effimero il pensiero dell'eterno' (2001: 62). In other words, Fusini applies symbolic over-structures that limit the relative open-ended meanings of Woolf's images and metaphors. Woolf's contempt for symbolic meaning, instead, is expressed by Bernard, who rejects language on the basis that 'We cannot attach the width and spread of our feelings to so small a mark' (TW: 85). It is interesting to note that Fusini translates 'mark' with 'simbolo': 'Non possiamo affidare l'ampiezza e l'estensione dei nostri sentimenti a un simbolo così minuscolo' (LO: 91). This is consistent with her use of symbolic words in her translations. Bernard hates the symbolic power of words, because they suffocate and flatten human emotions. When he thinks of Percival's death and of the way the five of them responded to it, he says: 'So the sincerity of the moment passed; so it became symbolical; and that I could not stand' (TW: 179). The symbol, he believes, kills true feelings by elevating them to the sphere of ideology. Fusini's use of symbolic language counters some feminist criticism on Woolf, according to which Wooolf challenges the phallocratic rhetoric of truth (Heffernan, 1992: 19-27).[16] At times, she seems to apply the faith Queen Elizabeth I has

[16] Teresa Heffernan argues that Woolf does not yield to the 'rhetoric of truth' that characterizes the discourse of male modernist writers. She claims that Woolf challenges 'the discourse of science in Eliot and Pound's work which encouraged a search for universal laws that existed outside and beyond the interests of the individual subject'. Woolf, according to the critic, abandons claims to 'truth' because they have allowed for the oppression of women (1992: 21).

in the power of names: 'Ma ho sempre amato il mio segno, il segno della Vergine. Le immagini astrali sono per me puri nomi, l'astrologia un feticismo del nome lanciato nel futuro. [...] C'è potenza nell'immagine del nome' (2001: 243). In her critical writings, Fusini declares that Woolf, because of her illness, has to face a 'Realtà assoluta', that is a 'sensazione cupa e angosciosa che Virginia scrivendo prova, sempre più spesso, e che, al fondo, è ciò che fa il prodigio della sua scrittura' (1986: 93). Her preference for absolute statements may also be interpreted as a result of her psychobiographical reading of Woolf's works.[17]

5.5 Closure as end-product

5.5.1 Full stops and paralepsis (or the three dots)

The totalizing role of the full stop has been clearly explained by the Italian linguist Angela Ferrari: 'Il valore intrinseco del punto consiste nel richiedere di totalizzare i risultati dell'operazione interpretativa eseguita sino a quel momento', forcing the reader to 'concludere e ricominciare il conto interpretativo dopo ogni minima informazione' (1997-98: 54). In other words, the full stop indicates a sharp break, conveying a sense of conclusion and satisfaction in relation to the attainment of a final goal. Below, I analyze the translation of a passage from *To the Lighthouse* that presents many full stops. I shall show that Fusini uses them to: 1) separate independent sentences/units of thought and 2) create a double focalization on the elements immediately preceding and following it.[18]

Example 5.5.1.i

Lily is comparing Mr Ramsay with Mr Bankes.	
ST	TT
He is petty, selfish, vain, egotistical; **(1)** he is spoilt; **(2)** he is a tyrant; **(3)** he wears Mrs Ramsay to death; **(4)** but he has what you (she addressed Mr Bankes) have not; **(5)** a fiery	Ramsay è meschino, egoista, vanitoso, egocentrico. **(1)** È viziato. **(2)** È un tiranno. **(3)** Farà morire la moglie. **(4)** Ma ha ciò che lei non ha (si rivolgeva sempre in silenzio a Bankes): **(5)** un fiero

[17] For other examples of Fusini's use of absolute statements see Appendix V.

[18] Mortara Garavelli explains that the full stop has the main function of sentence closure because it marks the boundary between word and silence (2003: 59). She assigns the full stop the function of dividing and unifying: 'Nello scorrere del discorso, il punto è il simbolo dell'interruzione, del non essere (elemento negativo) e, nello stesso tempo, è un ponte da un essere a un altro essere (elemento positivo)' (2003: 59). Garavelli says that the full stop may contribute to create the effect of double focalization on the elements preceding and following it. For this reason, full stops, despite their apparent breaking down of sentence continuity, act as a strong cohesive devise that increases texture compactness (pp. 62-64).

unwordliness; he knows nothing; he loves dogs and his children. He has eight. You have none. (TL: 29-30)	disprezzo delle cose mondane, non si cura delle sciocchezze, ama i cani e i bambini. Ne ha otto. Lei invece non ne ha nemmeno uno. (AF: 52)

In the TT, four semicolons are replaced by full stops, thus breaking the flow of Lily's thoughts. The full stops and the colon (5) enclose Lily's thoughts within a tighter discursive structure marked by conceptual and syntactic hierarchies. As Ferrari explains, 'il punto segnala una vera e propria tappa interna al processo interpretativo' (2003: 68-69).

Closing the sentences with the full stop is indicative of Fusini's inclination to conclude what was left 'suspended' in Woolf's sentence.[19] She sometimes uses adverbs to impose clear boundaries in places where Woolf's text is open to interpretation. Or she substitutes ellispis (dots) with a full stop. Bowlby argues that Woolf's frequent use of the three dots in her fictional and non-fictional works is evidence of her difficulty to conclude a sentence. The three dots have an opposite function to full stops that indicate completeness and the existence of a self-contained whole. Dots, Bowlby explains, are fitted inside the sentence, disturbing and depriving of self-evidence the male firm and solid black line, a symbol of masculine progress. Dots indicate something left out, sometimes omitted because it cannot be said or 'it is not assimilable to the surrounding prose', for example strong emotions. Ultimately, ellipses in Woolf's sentence indicate 'women's lack of adaptation to their allotted social and linguistic place' (1988: 163).[20] Tim Parks points out that ellipses may be used to build up a climax when there is little action. He adds that ellipses (or other poetic devices such as repetition) belong to a traditional lyrical diction that has disappeared in Italian modern prose: for this reason, it is not always transferred in contemporary translations (1998: 67-68).

[19] Laura Marcus suggests that in her 'unwritten novel' *The Mark on the Wall*, Woolf uses a punctuation mark to define 'character' as a mark and print type. The 'mark on the wall', Marcus says, indicates the beginning and the end of trains of thought; it explores the differences between a masculine point of view, that is fact-bound, hierarchical and constraining, and a female associative way of thinking that reveals multiple meanings. The mark, indeed, is identified by a male speaker, who enters the room at the end of the story putting an end to the narrator's happy mental voyagings (1997: 18-19).

[20] Giulio Lepschy maintains that dots indicate a sort of 'dissolvenza, uno spegnersi graduale del discorso, oppure una omissione, un'ellissi, un'aposiopesi, una figura dell'ineffabilità (...) attribuita al parlante, quindi al discorso riferito, o al narratore, cioè a chi sta riferendo il discorso' (2003: 21).

In Woolf's texts, ellipsis may be marked not only by dots but also by a long dash at the end of a sentence, as in the examples below.

Example 5.5.1.ii

Septimus Smith is hearing and watching the rhythms of life attentively.	
ST A child cried. Rightly far away a horn sounded. All taken together meant **the birth of a new religion** — (MD: 26)	TT Un bambino piangeva. A distanza suonò un clacson. Tutto questo insieme indicava **la nascita di una nuova religione**. (SD: 19)

The long dash in the ST, like the three dots, indicates that something is left unspoken. The long dash, however, is more incisive than the three dots because it denotes deletion rather than lack of language. In this context, it means that no words would ever be able to express Septimus' new religion, his being at unison with the world. Moreover, the long dash exceeding normal length carries the sense of novelty that characterizes Septimus' life experience: both the use of language and Septimus's life break away from social canons. By substituting the long dash with a full stop, Fusini turns to standard punctuation, thus erasing novelty and estrangement and inscribing Septimus' new religion within canonical life experience. The elliptical long dash in Woolf may also indicate that the endless moment escapes time boundaries, boundaries that are instead clearly set by the full stop. Ellipsis, in Woolf's texts, may also be created by the omission of referential nouns or pronouns; such omissions may make sentences ambiguous. In Appendix V, there are a few examples showing that Fusini completes elliptical phrases.

5.5.2 Process versus product

In Chapter 4, I have discussed Woolf's multiple viewpoint and the way Fusini reduces it to single viewpoint. The multiple viewpoint is said to enhance narrative dynamism, by allowing the flowing of one sentence into the next and creating simultaneously a sense of peace and restlessness (Raitt, 1990: 44). In discussing *To the Lighthouse*, however, Suzanne Raitt claims that the final aim of the novel is to 'find a way of combining its characteristic fluidity with the achievement of finality'. Indeed, she says, the novel displays an obsession with solutions which counteracts the multiple viewpoint strategy. The critic concludes that the narrative strategies in *To the Lighthouse* tend to negotiate

the contradiction between achieving a climax and never reaching a conclusion (Raitt, 1990: 44-47).[21] Sue Roe, on the other hand, suggests that Woolf emphasizes processes (dynamism) rather than solutions or resolutions (1990: 35). In Fusini's translations, a static sense of closure dominates. The few examples of full stops discussed in the previous section prove that closure may be achieved by punctuation. In this section, I show that syntax (for example the position of the words in the sentence) and semantics (such as lexical choices) may both contribute to the anticipation or creation of final solutions in Fusini's texts.

Fusini often presents end-products rather than processes. In other words, she focuses on a goal's final achievement rather than on the processes that have led to it. One of the most common strategies used is to translate verbs or adverbs (verb qualifiers) with past participles or adjectives (noun qualifiers), as in the example below from *To the Lighthouse*.

Example 5.5.2.i

Mrs Ramsay is considering Mr Tansley's feelings of uneasiness at being in the room with her after all the children had gone.	
ST	TT
He was standing by the table, fidgeting with something, **awkwardly, feeling himself out of things**, as she knew without looking round. (TL: 13)	Era accanto al tavolo e giocherellava con qualcosa, **imbarazzato, a disagio** – lo sentiva senza neppure guardarlo. (AF: 39)

In the TT, the idea that a process has come to a standstill is given by the translation of an adverb ('awkwardly') and a verb in the '-ing form' ('feeling') with a past participle ('imbarazzato') and an adverbial phrase ('a disagio'). These shifts eliminate the process of feeling 'out of things'. 'Imbarazzato' and 'a disagio' are forms of nominalization. Nominalization, as Chatman says, indicates a high level of objectivity and interpretative action on the text (Chatman, 1978: 209).[22] This means that, in the TT, Mr Tansley's feelings are described in a more objective way than in the ST. This objectivity is

[21] Raitt points out that the numerous 'buts' and 'ifs' interrupting the narrative flow of TL undermine the promises of the text creating narrative tension and contrasting rhythm. An example of the negotiation between reaching and not reaching a climax is the opening scene of TL, when Mrs Ramsay makes her promise that they would go to the lighthouse ('Yes, of course, if it's fine tomorrow'). This promise is soon contradicted ('But you'll have to be up with the lark'). The contradiction reflects Mrs Ramsay's failure to deliver the reassurance she seems to promise (Raitt, 1990: 43-44).

[22] Chatman provides two examples: 'John concluded the correctness of his position' and 'John concluded that his position was correct'. The first one containing marks a more elaborate process of reformulation and a higher grade of abstraction and of objectivity (1978: 209).

enhanced by the addition of a dash ('– lo sentiva senza neppure guardarlo'). In the TT, Mrs Ramsay comes across as having a clearer opinion of Mr Tansley's state. I show another example of nominalization of '-ing' forms from *The Waves*.

Example 5.5.2.ii

Bernard describes the mechanism of the human engine.	
ST	TT
Opening, shutting; shutting, opening; eating, drinking; sometimes speaking – the whole mechanism seemed to expand. (TW: 176)	**Aperto, chiuso, chiuso, aperto,** mangiare, dormire, a volte parlare – l'intero meccanismo sembrava espandersi. (LO: 192)

In the ST, 'opening' and 'shutting' indicate repeated actions of the body. They anticipate, and summarize at the same time, bodily functions of eating, drinking and speaking. In the TT, 'aperto' and 'chiuso' stand apart from the other verbs, owing to the use of a different verb form (past participles instead of infinitives). 'Aperto' and 'chiuso' refer to the beginnings and endings of such bodily functions (mangiare and dormire).[23] They also present the body as a container or recipient rather than as a mechanism that is made of parts. In Woolf's text wholeness refers to the mechanism as such ('the whole mechanism'), while the body remains fragmented in its different actions. Fusini instead transfers 'wholeness' onto the body ('aperto/chiuso'). I shall come back to the issues of wholeness and fragmentation in Section 5.12. In the following example from *To the Lighthouse*, end-product is brought to the fore through a shift from an 'ing-form' to an infinitive with causative function.

Example 5.5.2.iii

While Mr Ramsay thinks of Scott's and Balzac's novels, Mrs Ramsay feels intimidated.	
ST	TT
Could feel **his mind** like a raised hand **shadowing her mind**. (TL: 133)	Lei sentiva **la mente** di lui come una mano alzata **per fare ombra sulla sua**. (AF: 135)

'Per fare ombra' indicate that Mr Ramsay's intimidating behaviour is intentional. Whereas in the ST, Mrs Ramsay is thinking of the effects her husband's erudition has on her ('shadowing her mind'), in the TT her thoughts are presented from a more

[23] Note that 'drinking' is translated as 'dormire' rather than 'bere'. This may be explained as an analogy with the Italian phrase 'mangia e dorme' that describes a lazy person who keeps him/herself busy by attending primarily to his/her physical needs.

objective perspective: his hand is raised in order to shadow hers. This increases antagonism between husband and wife. Moreover, in the ST, 'mind' is repeated twice, in a parallel structure, once referring to him and once to her ('his mind' and 'her mind'); the 'ing-form' ('shadowing') allows the gradual shift of focus from Mr Ramsay to Mrs Ramsay's mind. The syntactic balance between 'him' and 'her' suggesting harmony between husband and wife is erased in the TT, where the anaphoric pronoun 'sua' replaces 'mind'.

At times, Fusini focuses on the end of an event by introducing adverbs or adverbial phrases.

Example 5.5.2.iv

Reiza is thinking of her husband Septimus, who went to War, saw his friend being killed and survived.	
ST He had gone through the whole show, friendship, European War, death. (MD: 96)	TT Aveva partecipato a tutto lo spettacolo **dall'inizio alla fine**; aveva conosciuto l'amicizia, la Guerra, la morte. (SD: 77)

In the TT, the addition of 'dall'inizio alla fine' confers an apocalyptic tone to the 'whole show'. Similarly, in the next example the last element of a series of events is singled out and cut off through a dash in final position ('– l'ultima') and the elimination of the words indicating the series ('of all our cerimonies').

Example 5.5.2.v

Bernard announces that that is the last time the five of them gather together.	
ST 'This is the final ceremony', said Bernard. 'This is **the last of all our ceremonies**'. (TW: 40)	TT È la cerimonia finale, – disse Bernard. – **L'ultima**'. (LO: 41)

Closure as end-product may also be conveyed through lexical choices. Both the choice of words and the wording may highlight the results of events, where in the ST events are intended both as emotional processes and physical actions.

Example 5.5.2.vi

Mr Tansley had joined the dinner party but feels uneasy among other guests.

ST	TT
He had been reading in his room, **and now he came down** and it all seemed to him silly, superficial, flimsy. (TL: 93)	In camera leggeva i suoi libri, **e ora che era lì**, tutto gli sembrava stupido, superficiale, inconsistente. (AF: 103)

In the TT, the 'coming down the stairs' is substituted by the static image of Mr Tansaly in the room at the dinner party ('e ora che era lì'). This shift creates an ellipsis between the two scenes, the bedroom and the party. Such abrupt change of scene recalls modern film technique, where the in-between actions dividing the main scenes are cut. This technique is called 'cutting' in film montage, where the camera brusquely moves from one scene to another without following what happens in-between the two points. In traditional filming, instead, all the character's movements are portrayed to provide linear narrative development (Chatman, 1978: 75). In Woolf's text, all of Mr Tansley's movements are described; however, they are presented as projections of his perceptions rather than as objective descriptions of his actions. In this respect, Woolf's cinematic technique distances itself from traditional filming techniques. Fusini, on the other hand, is closer to modern film montage, where the characters' movements are erased and they appear to be 'freeze-framed' within precise space and time referents ('in camera', 'e ora, lì'). It could be argued that this is a way of modernizing Woolf's text, which contradicts what has been said about her standardization of experimental language. The common denominator between these two types of shift is that they both work towards the objectification of narration and more static descriptions of the scenes.

I now turn to an example from *To the Lighthouse* that is particularly significant because it enables me to connect Fusini's focus on end-product with an issue that was raised early in my thesis, namely the meaning of the front cover of *Al faro* (Section 1.6).

Example 5.5.2.vii

Mrs Ramsay recalls a day her family spent with the Mannings, a family they have not seen for a long time.	
ST	TT
Oh, she could remember as if it were yesterday – **going on the river, feeling** very cold. (TL: 95)	Se la ricordava come fosse ieri – **la gita sul fiume, che freddo faceva**. (AF: 105)

Sue Roe claims that some Woolfian images create a dream-like atmosphere, where the reality of the characters is blurred by the deceiving effects of their memories (1990: 22-

36). In this example, the use of 'go' in a non-directional way (followed by 'on' rather than 'to') confers a sense of vagueness and suspension upon Mrs Ramsay's recollection of the past event; the '-ing form' of 'going' and 'feeling' indicate that the actions are indefinitely prolonged in time. In Mrs Ramsay's memories, the past blurs the boundaries set by time and place referents. Fusini describes the scene in a more objective way, through the introduction of a precise goal ('la gita') and an external weather conditions ('che freddo faceva' instead of Mrs Ramsay's 'feeling very cold'). Hence, the past is defined by objective points of reference. It seems that, in the TT, Mrs Ramsay is able to access her memories more easily. In other words, memories appear to be clear-cut images that she can retrieve with the help of language. This way of looking at memories contrasts with the critics' interpretation of Woolf's idea of the past. Memories, in Woolf, are said to threaten and destabilize the subject and the way it perceives the present (Roe, 1990: 20-22). The introduction of 'gita' in this passage is particularly significant, considering that Fusini has deliberately omitted this word in the title of her translation (*Al faro* and not *Gita al faro* as in all the other Italian translations of *To the Lighthouse*). The title *Gita al faro*, Fusini explains, is misleading because it denotes a directionality and an intentionality that are the landmarks of a type of realist writing that Woolf rejected. With the title *Al faro*, she intended to retain the sense of lack of definition and purpose inherent in *To the Lightouse* (Appendix II). Fusini, thus, does not use 'gita' where it is expected (when we consider other Italian translations) and introduces it when it is not expected (in relation to the ST). This apparent contradiction can be explained by looking at the relationship between the subjects and the objects in both cases. The object, that constitutes the end-product of the process of going, dominates both scenes: in *Al faro* human agency (inherent in the word 'gita') is absent, whereas the goal (il faro) stands out; similarly, in 'la gita sul fiume', the image of the people 'going on the river' is erased and the goal of the action (la gita) stands out. In both cases, the people doing or remembering something are hidden behind the overwhelming presence of the objects, or goals, of their actions.[24]

[24] For more examples of Fusini's emphasis on the end-products see Appendix V.

5.6 In/out, up/down movements

In Section 4.4.1, I pointed out that Woolf often represents through-movements indicating the passing of bodies or objects through layers of thin materials. I showed that Fusini often eliminates through-movements in order to present the outcomes, or end-products, of actions and events. In the three examples below she also erases up/down or in/out movements and translates them with verbs denoting directionality or the outcomes of such actions.

Example 5.6.i

Mrs Ramsay is reading a sonnet, which she finds 'satisfying' and 'restful', as if she was ascending to the top of a mountain. Her husband is looking at her. When she stops reading, her husband attempts to engage in conversation, but she pays little attention.	
ST	TT
Her mind was still going **up and down, up and down** with the poetry; he was still feeling very vigorous, very forthright, after reading about Steenie's funeral. (TL: 132)	Continuava con la mente a **seguire** i versi della poesia, **mentre** lui si sentiva ancora pieno di vigore e di passione, dopo aver letto il funerale di Sheenie. (AF: 135)

In the TT, the frantic movement of Mrs Ramsay's thoughts is turned into a smooth and linear process following the poem's verses.

Example 5.6.ii

Septimus is contemplating the beauty of the universe, feeling completely detached from reality.	
ST	TT
Up in the sky swallows swooping, swerving, **flinging themselves in and out, round and round**, yet always with perfect control as if elastics held them; and **flies rising and falling**. (MD: 77)	Su nel cielo volavano delle rondini, che piegavano in curve, **a precipizio si buttavano giù,** e risalivano sempre in perfetto controllo del volo, come se le tenesse un elastico; e **le mosche andavano e venivano**. (SD: 61)

According to Minow-Pinkney, everything Septimus sees around has an up/down or in/out rhythm. This makes him a Kristevan thetic dynamic subject, who is absorbed by the semiotic *chora* (1987: 79). Fusini, instead, drastically marks the downward and upward movements of the swallows that seem to perform a deadly fall ('a precipizio'). The flies, on the other hand, simply come and go ('andavano e venivano') and thus the up/down movement is erased. The erratic movements of the swallows are turned into a symbolic fly/fall that anticipates Septimus' suicide (a downfall).

In the TT, in/out movements may be confined within structured patterns, as in the example below.

Example 5.6.iii

Jinny is recalling dancing with a man she had met in a club.	
ST Rocks break the current of the dance; it jars, it shivers. **In and out** we are swept now into this large figure. (TW: 68-69)	TT Le rocce rompono la corrente della danza che stona, che vibra. **Un, due**, siamo trascinati in un vasto disegno. (LO: 74)

Fusini turns Jinny's in/out movement into a sequential order of steps ('un, due'). More examples of erosion of through processes and in/out and up/down movements may be found in Appendix IV and V.

5.7 Binary oppositions: contrastive links

One of the most common cohesion shifts recurring in Fusini's translations is the introduction of contrastive links that substitute semicolons, dashes or 'and'. As Beaugrande says, such conjunctions as 'and' 'can carry across the boundaries of the sentence' (1981: 71). This explains well the effect that the reiterated 'and' has in Woolf's writing, namely to prolong indefinitely the narration and delay the final climax. Moreover, Beaugrande declares, conjunctions are used to 'link things which have the same status, such both true in the textual world', whereas contrajunctions (such as 'but') are used to 'ease problematic transitions at points where seemingly improbable combinations of events or situations arise' (1981: 71-72). Hatim and Mason point out that 'and' is a polysemantic connective and can be used to signal different kinds of relationships (for example additive, temporal, adversative or consequential). Its meaning may be implicit, in the sense that the reader may be asked to retrieve unstated assumptions. This enhances the reader's participation in the text (1990: 207-09). 'Participation' entails that readers may have to spend some time in trying to disentangle the text and make sense of what they read. Most of the translation shifts applied by Fusini, by contrast, have the effect of increasing 'communicative dynamism', something that accelerates the reading process (Simone, 1990: 376-77). I have already shown that Fusini often substitutes the reiterated 'and' or semicolons with full stops or more

explicit links. Below, I discuss a few examples in which 'and' and dashes are replaced with contrastive links.[25]

Example 5.7.i

Lily is assessing the nature and value of Mr Ramsay's philosophy of the difference between the subject and the object exemplified by the image of a 'kitchen table'.	
ST	TT
(**and** it was a mark of the finest minds so to do), naturally one could not be judged as an ordinary person. (TL: 28)	(**ma** era un segno di suprema intelligenza fare così), non può essere una persona qualunque. (TL: 51)

Lily disapproves of Mr Ramsay's equating the beauty of natural elements with a four-legged kitchen table. At the same time, though, she recognizes that that is evidence of a refined mind (TL: 28). The use of 'and' above, however, denotes lack of certainty on her side. 'And', in fact, just like non factual 'for' that was discussed earlier, denotes a pseudo-logical way of connecting thoughts, which is typical of Lily's and other characters' reveries (Bradbrook, 1970: 23; Daiches, 1945: 71). By translating 'and' with 'ma', Fusini erases Lily's sense of confusion: in the Italian version Lily seems to know that, although scientific thought may not produce attractive images, it is a proof of intelligence. A similar use of 'and' and 'ma' also occurs in the next example.

Example 5.7.ii

Lucrezia is concerned about her husband's madness.	
ST	TT
And he [Septimus] would not kill himself; **and** she [Lucrezia] **could tell no one**. (MD: 26)	Non si sarebbe ucciso; **ma** lei non aveva nessuno **con cui parlare**. (SD: 19)

In the ST, the two clauses are connected with a semicolon and 'and'; a monotonous tone and the hammering rhythm ('and [...] and') reveal that Reiza is at loss for not knowing

[25] Tim Parks analyzes an Italian translation of the epiphanic moment in James Joyce's *A Portrait of the Artist as a Young Man*. He highlights strategies similar to those that I have discovered in Fusini's translations of Woolf: the substitution of the egalitarian 'ands' with commas and space referents ('in', 'in mezzo a') that 'sacrifices the sense of confusion of the original and sets the character's position in the midst of the phenomena rather than allowing him to be lost in them as in the original' (1998: 70-71). Parks also notices that an Italian translation of *The Dead* has a more 'polished prose' than the original, thanks to the introduction of standard punctuation and of relative clauses. He comments that the translator transforms Joyce's attempt to evoke the dynamic shifting states of mind into a static scene (p. 65). This, he says, diminishes the 'intensity' and the 'breathless rhythm' of the original text. He identifies similar strategies in the Italian translation of D.H Lawrence's. Parks concludes that Italian translators seem to be moved by 'perhaps an unconscious refusal to trust the stylistic deviations of the source text, a tendency to write what is traditionally accepted as good prose (and the Italian *is* good prose), rather than what is suggested by the text' (p. 55, Parks' italics).

what is going to happen to her husband and to herself. The lack of a stronger logical link between the two clauses indicates that Reiza is unable to establish cause/effect relationships between events in her life. Fusini eliminates the first 'and' and substitutes the second one with 'ma'. 'Ma' marks a higher level of awareness in Reiza, who displays an ability to evaluate situations from opposite perspectives. Elsewhere, 'and' is translated with other contrastive links, such as 'invece' (Appendix V). The next example, again from *Mrs Dalloway*, shows that Fusini makes Clarissa's thoughts proceed by binary oppositions.

Example 5.7.iii

Clarissa is recalling what Peter Walsh had told her one morning at breakfast.	
ST	TT
'Musing among the vegetables?' – was that it? – 'I prefer men to cauliflowers' – was that it?' (MD: 5).	'In meditazione tra le verze?' **Disse** così? **O disse:** 'Io preferisco gli uomini ai cavoli?' (SD: 1).

In the ST, Clarissa's reflectios are presented in Direct and Free Direct Thought. The use of the dash was common practice among other modernist writers such as Joyce, who employed dashes to introduce Direct Thought and Free Direct Thought (Short, 1982: 188). Fusini eliminates the dashes and introduces a reporting verb ('disse'). In the ST, the sense of difficulty of the remembering process is reinforced by the reiteration of '– was that it? –' with the anaphoric function of inducing the reader to go back and re-read the first part of the sentence. As Parkes suggests, one of the functions of the dash is to show fragmentation in a remembered dialogue and the character's efforts to recollect it (1992: 95). This process of going backward and forward in the reading process reflects the fluctuations of the characters' thoughts, constantly moving from the present to the past and viceversa. Fusini eliminates repetition and introduces the cataphoric link 'o'. The contrastive 'or' is used to 'link things which have alternative status, such as two things of which only one can be true in the textual world' (Beaugrande, 1981: 72). Simone adds that the function of connectives is not only to link clauses and sentences but also to move the discourse forward and contribute to the communicative dynamism of a text (1990: 419-20). Here, 'o' pushes the discourse forward anticipating a counter male argument. This resembles the man's sentence that, as Woolf herself declares in *A Room of One's Own*, moves forward, reflecting the pomposity and arrogance of men's ego, and, as Sue Roe claims, a manifestation of man's need for completeness (1990:

20). Moreover, binarism affects the way the character's thoughts are presented: rather than being loosely connected as in a form of 'stream of consciousness', they are structured around the logical opposition 'either/or'.

The next example of binarism is particularly striking because Fusini applies binary thinking to Bernard, a character in *The Waves* who explicitly rejects logical thinking and oppositions in language.

Example 5.7.iv

Bernard meets an old man on his train journey and thinks of how he would like to write about him in his book on humanity: 'My book will certainly run to many volumes, embracing every known variety of man and woman' (TW: 46). He wonders what kind of person the old man is.	
ST	TT
He is indulgent as a husband **but** not faithful; a small builder who employs a few men. (TW: 46)	È un marito indulgente **ma** non è fedele; è un costruttore **ma** ha pochi operai. (LO: 48)

Contrary to her tendency to erase rhetorical parallelisms, Fusini here creates a parallel structure adding the contrastive 'ma'. The second 'ma' intensifies the contrast between the man's profession being that of a builder, and the fact that he has only a few men working for him. Fusini's intervention has a double effect: it suggests that Bernard's reasoning is proceeding by binarism; it also highlights an issue emerging from Bernard's thoughts that is not explicit in the ST, namely that builders aspire to have many men under their control. Once again, Fusini's translation stresses the characters' concerns with social issues.

I conclude this section on binary structures with the analysis of a passage from *Mrs Dalloway* that introduces us to the next topic of textual cohesion, namely sequential narrative order.

Example 5.7.v

Elizabeth Dalloway has left Miss Kilman on her own after she has finished her tea. Miss Kilman feels deeply hurt and confused.	
ST	TT
She [Miss Kliman] got up, **blundered off** among the little tables. (MD: 146)	**Poi** si alzò **ma** andava a tentoni tra i tavolini. (SD: 120)

In the ST, the two actions follow one another without any specific link, which indicates Miss Kilman's state of confusion following Elizabeth's departure ('Beauty had gone; youth had gone', MD: 146). In the TT, 'poi' establishes a sequential order in her actions. The function of 'ma' is particularly significant here, as it throws light on the way Fusini associates movement (or the intention to move) with linearity. Indeed, 'ma' suggests that there is a conceptual contrast between 'alzarsi' and 'andare a tentoni'. This means that the narrator (or the implied narrator/translator) presupposes that Kilman's getting up should be followed by straight walking. Hence, any deviation from it (her blundering off) has to be marked by a contrastive link ('ma').[26] The passages analyzed in this section provide evidence that Fusini rewrites Woolf's text according to binary structures. The limitations imposed by binary oppositions counter comprehensiveness and inclusion that are said to be typical of Woolf's female sentence and female discourse. However, binary oppositions may also be seen as forms of explicitation that clarify ambiguities in the original text, thus facilitating the process of reading. Deborah Cameron points out that Western philosophical thought and scientific discourse are based on binarism. Children are taught binary logic through oppositions (night/day, big/small) in order to facilitate their learning process (Cameron, 1992: 86-87). Therefore, structuring the argument according to conceptual oppositions may also be interpreted as the translator's attempt to simplify the reader's processing of textual information.

5.8 Narrative sequential order

In *To the Lighthouse*, Woolf mocks the male need to proceed 'from A to Z' that is typical of the western logic as represented by means of the character of Mr. Ramsay. Rachel Bowlby suggests that Mr Ramsay's moving 'from A to Z' is like a train journey, proceeding along a straight line from an origin to a destination. Linear progression, she says, also indicates logical progression, as in language, where each letter advances upon the previous one. Mr Ramsay's linear proceeding, which is associated with masculine

[26] For further examples of the introduction of contrastive links see Appendix V.

behaviour, is dictated by a quasi-religious sense of having the 'image of maternal wholeness' in front of him (1988: 63-67).[27]

I have examined how Fusini often creates binary structures to highlight end-products rather than processes. This practice is part of her wider strategy to establish a linear narrative development, whereby events follow each other in sequential order with clear beginnings and ends, and shifts in time are clearly indicated by adverbs. The examples which follow, one from each novel, illustrate this strategy (further examples may be found in Appendix V).

Example 5.8.i

Mr Bankes is not enjoying Mrs Ramsay's dinner party. He prefers to dine alone, but could not refuse to go. He does not enjoy family life and wonders why people take all that trouble to preserve the human race, a species that he does no find 'attractive' as a species.	
ST	TT
But here he [Mr Bankes] was asking himself that sort of question, **because** Mrs Ramsay was giving orders to servants. (TL: 97)	Ma eccolo qui ora a farsi domande del genere, **mentre** la signora dava ordini alle domestiche. (AF: 107)

In the TT, the temporal link 'mentre' substitutes the casual link 'because'. As I pointed out in Example 5.6.i, Fusini obtains a similar effect by replacing the semicolon with 'mentre', thus introducing a time relationship where there is none in the ST.

Example 5.8.ii

Lucrezia is in the park with her husband, Septimus, whom she left on a bench talking to himself. A child runs into her, falls and bursts into tears.	
ST	TT
The child ran straight back to its nurse, **and** Reiza saw her scolded, comforted, taken up by the nurse who put down her knitting, **and** the kind-looking man gave her his watch. (MD: 73)	La bambina tornò subito dalla governante, la quale, **Reiza vide, prima** la rimproverò, **poi** la confortò, e messo giù il lavoro la prese in braccio, **mentre** il signore all'apparenza così gentile, per consolarla le diede il suo orologio. (SD: 57-58)

[27] Woolf talks about her intention to write non-linear narratives in her essay 'Modern Fiction'. In a letter to the painter Jacques Raverat, she also suggests that nineteenth-century realism and naturalism 'adhere to a formal railway line of sentence' and are terefore inadequate to express the complexity of reality, because they do not consider 'that people don't and never did feel or think or dream for a second in that way; but all over the place, in your way' (quoted in Marcus, 1997: 27).

The sequential order is created by the substitution of the paratactic 'and' with the temporal 'mentre', and by the addition of 'prima' and 'poi'. In the next two examples, sequential order replaces 'in/out' or 'through' movements.

Example 5.8.iii

ST	TT
'I burn, I shiver,' said Jinny, '**out of** this sun, **into** this shadow'.(TW: 8)	'Brucio, tremo, – disse Jinny, – **prima** al sole **poi** all'ombra'. (LO: 6)

Example 5.8.iv

Neville enjoys living the present: 'In a world which contains the present moment,' said Neville, 'why discriminate?' (TW: 55). He goes on to say:	
ST	TT
I see trees specked and burnt in the autumn sunlight. Boats float past, **through** the red, **through** the green. (TW: 55)	Vedo gli alberi screziati, e bruciati dal sole autunnale. Le barche scivolano via **prima** nel rosso, **poi** nel verde. (LO: 57)

In 5.8.iv, Fusini creates a sequential order against Neville's desire to live the moment as an eternal present.

Gillian Beer points out that in *The Waves*, more than in other novels, Woolf moves away from facts and denies the claims of the existence of a deterministic order (1979: 81). According to Beer, Woolf rejects plot that insists in 'origins, sequence, consequences, discovery, exclusion, closure' (p. 94). Woolf herself declared that when she came to write *The Waves*, she had developed a dislike for 'this appalling narrative business of the realist' (1953: 139). Despite the fact that Fusini recognizes that *The Waves* is written to a rhythm and not to a plot (Appendix II), she falls into the temptation of creating linear structures in her translation. Particularly significant is her elimination of temporal links that do not function as real time referents. One striking example from *Le onde* is the elimination of 'now' and 'then' when they do not mark contemporarity or sequentiality, as we can see in the following section.

5.8.1 Elimination of 'now' in Le onde

Beer maintains that the present tense in *The Waves* suggests self-observation and a 'kind of instantaneous act of memory, the activity of the watching mind' (1996: 82). The

eternal present is continuously marked by 'now', which is repeated by the characters in an almost obsessive way. 'Now', like non-factual 'for', is a cohesive element in the text (anaphoric repetition); like 'for', it is sematically ambiguous because it does not indicate simultaneity between the 'hinc and nunc' of the events and the narrative voice; indeed, 'now' may even be followed by verbs in the future tense. The reiterated 'now' functions as a time pointer that pins each single event down as it emerges in the character's mind. Hence, it does not denote a moment belonging to external events, but to the character's consciousness. This is why 'now', in *The Waves*, is a challenge to the paternal time represented by Big Ben in *Mrs Dalloway*: the latter 'point[s] out in chorus the supreme advantages of a sense of proportion' by 'shredding and slicing, dividing and subdividing' (MD: 113). 'Now' denotes a blurring of past and present, as if memories become so vivid in the character's mind that they demand to be recalled. Indeed, the obsessive repetition of 'now' creates a hammering rhythm indicating some sort of obsession.[28]

Fusini starts her preface to *Le onde* by saying: '*Le onde* è un libro sul tempo'. The novel, she says, was generated by Woolf's struggle to beat the sense of endless evolving of things, the 'puro passaggio', represented by the rhythmical movement of the waves. She continues by pointing out that the present dominates tense in the characters' soliloquies where it stands for a timeless moment made of 'non-passato' and 'non futuro' (2002a: v). She interprets the notion of time in *The Waves* as the negation of something that the characters perceive as absence, 'puro vuoto'.[29] In other words, she relates the obsessive nature of the characters' attempts to recollect a loss and the pain caused by it, for example, the loss of an object of love. In examining her translations, however, it becomes clear that she erases this sense of suspended absence by providing precise time and space referents for the characters as well as for the readers. She often eliminates 'now' at the beginning of the character's utterances and turns the sense of an

[28] John Graham points out that the 'pure' present, which he distinguishes from present progressive, is the dominant tense in *The Waves*. He explains that when it is used to refer to external actions, it makes them seems momentary, as if they happened so rapidly that they recede into the past as they occur, 'and we assume an unconscious mental posture which inclines towards the future' (1975: 95-6). Indeed, he says, if we turn the present into past tense, we notice that the narrative flows more naturally and slowly, and the sense of urgency vanishes. Graham concludes that the present tense in *The Waves* conveys rapidity of the actions, as if the characters were narrating the events under some obscure compulsion (p. 98).

[29] In her preface to *Le onde*, she writes: 'tutto il tempo, sempre il tempo, è per loro [the characters] insidiato da un'assenza che è puro vuoto, in cui essi stanno come dei bambini in un mondo convesso, dal quale facilmente potrebbero cadere – come sente Rhoda' (2002a: v).

eternal present into intentional future. Below, I show a few examples that clarify this point (more examples can be found in Appendix V).

Example 5.8.1.i

Susan thinks of her train journey.	
ST	TT
Now we stop at station after station, rolling out milk cans. **Now** women kiss each other and help with baskets. **Now** I will let myself lean out of the window. (TW: 42)	Ci fermiamo a ogni stazione, scarichiamo il latte. Donne si baciano e si porgono dei panieri. **Ora** mi affaccerò al finestrino. (LO: 43)

In the ST, the reiterated 'now' fixes particular moments in Susan's mind and breaks the narrative flow. 'Now' is a *trait d'union* connecting past, present and future in a way that borders are blurred in the character's mind ('Now I will let myself'). In the TT, 'ora' is only introduced in the last clause, when there is a sudden change of perspective, from 'we' to 'I', which elects Susan as the main subject. 'Ora' marks a shift from a static scene (Susan recollecting past events) to a moment which brings the plot forward ('Ora mi affaccerò). In other words, 'ora' marks the beginning of the moment when Susan breaks away from past and present and projects her thoughts into the future. The following example presents a similar case.

Example 5.8.1.ii

Rhoda is thinking of those moments when she lies in bed and feels as if she were 'suspended' above the world. Then, suddenly, somebody interrupts her.	
ST	TT
Now I will go to the bathroom [...] **Now** I dry my hands vigorously. (TW: 38)	**Ora** andrò al bagno [...] Mi asciugo le mani con vigore. (LO: 39)

The first 'now' precedes Rhoda's action of going and thus marks a shift from stasis to movement. This 'now' is followed by a future tense and, just like in the previous example, it is translated as 'ora'. It indicates an intention to act. The second one instead, followed by a present tense, is omitted. Generally speaking, 'now' tends to be translated when it indicates a starting point of actions or events, or when it refers to a contingent situation rather than to a recollection of events (Appendix V). Similarly, 'then' may be eliminated when it does not mark real time progression.

Example 5.8.1.iii

Bernard is recalling a rainy week he spent in an inn with the others.	
ST	TT
It was then we played dominoes; **then** we quarrelled about tough mutton. **Then** we walked on the fell. **And** a little girl, peeping round the door, gave me that letter. (TW: 173-74)	Giocammo a domino. Litigammo sul montone che era duro. Passeggiammo per la brughiera. **Poi** una bambina, spiando dalla porta, mi dà la lettera. (LO: 189)

'Then' (like the reiterated 'and') denotes the hammering of Bernard's thoughts, rather than a sequence of events. Hence, Fusini does not translate it. 'Poi' is added instead of 'and' to mark sequentiality, as well as a change of subject (from 'noi' to 'una bambina') and of verb tense (from past to present).

In this section, I have shown that Fusini downplays the sense of a subjective fragmented and indistinct time. Her translation, instead, highlights time as a linear and sequential progression. It should not surprise at this point that, when Bernard says 'Let me touch the table – so – and thus recover my sense of the moments, (TW: 180), Fusini translates: 'Voglio toccare il tavolo, ecco, così; e ritrovare il senso del tempo' (LO: 197). The translation of 'moment' with its hyperordinate 'tempo' indicates that Bernard relies on a higher order of things that transcends the contingency of subjective time. Once again, in Fusini's translation, wholeness and stability replace subjective fragmentation.

5.8.2 Sequential order as natural order of life events

Fusini's tendency to mark beginnings and ends of processes and events includes her marking the stages in a person's life. This narrative strategy recalls biographical writing. The two examples below clarify this point.

Example 5.8.2.i

Lucrezia is thinking of her native country, Italy.	
ST	TT
She had had a beautiful home, and there her sisters lived still, making hats. (MD: 73)	**Era nata** in una bellissima casa, dove ancora le sue sorelle vivevano, facendo cappelli. (SD: 57)

The addition of 'era nata' in topical position emphasizes the sequence of events in Lucrezia's life, the first of which is her birth.

Example 5.8.2.ii

Bernard is considering how, at some point in his childhood, he moved from intuition to logical thought.	
ST	TT
Then, when I was a child the presence of an enemy had asserted itself; the need for opposition stung me. (TW: 182)	**Da** bambino la presenza di un nemico aveva prevalso, mi aveva punto il bisogno di oppormi. (LO: 198)

In the ST, 'then' does not mark real time progression. In fact, in the previous line, Bernard has been talking about his adult life. This indicates that his thinking is not sequential but proceeds by jumps and leaps of memory. Fusini eliminates 'then' and starts with a precise time referent ('Da bambino'), which gives a sense of order to Bernard's recollection of events in his life.

In Section 4.4, I said that Fusini allows the characters to rely on their past as a point of reference for their self-awareness. I now show that, just like a train journey, she re-orders memories along a straight line.

Example 5.8.2.iii

Susan is now a wife and a mother. She is recollecting her past, now that she sews, 'measures and preservses'.	
ST	TT
I hold some scissors and snip off the hollyhocks, **who went** to Elvedon and **trod** on rotten oak-apples, and **saw** the lady writing and the gardeners with their great brooms. (TW: 130)	Io che **sono stata** a Elvedon, **ho calpestato** le ghiande marcite, **ho visto** la signora che scriveva e i giardinieri con le loro scope enormi, ora, con le cesoie in mano, **sfoltisco** il cespo di malva rossa. (LO: 140)

In the ST, Susan recalls the past in a fragmented way, starting with the image of herself holding scissors (it is interesting to note the analogy with Clarissa's scissors that I dicussed in Section 3.2). The events in her life (for example going to Elvedon) are given secondary importance and are introduced through a relative clause in mid-sentence ('who went'). In the TT, Susan starts by giving a precise biographical detail of her life ('sono stata'), and goes on to list the things she did ('ho calpestato', 'ho visto'), to conclude with what she is doing in the present moment ('sfoltisco'). Her recollections develop along a continuous line, just like the 'linee lunghe e continue' in Lily's painting that I discussed earlier on. Indeed, in the passage below, Fusini refers to memory by means of the metaphor of 'il filo della memoria':

Example 5.8.2.iv

The five friends meet for the first time as adults at Hampton Court.	
ST	TT
'From these close-furled balls of string we draw **now every filament**', said Louis, 'remembering, when we meet'. (TW: 84)	'Incontrandoci, dai gomitoli di spago ben stretto srotoliamo **il filo della memoria**', disse Louis. (LO: 89)

In the ST, memory is represented as balls of strings, which suggests that memory is made by a multitude of filaments; in the TT, it is depicted as one single long and tight filament ('spago ben stretto', 'filo'). Whereas balls of strings allude to an image of fragmented wholeness, 'filo' indicates unity and continuity.[30]

In the translation of *Mrs Dalloway*, I have detected one striking example of translation shift that supports my hypothesis that Fusini is inclined to present events along a sequential order.

Example 5.8.2.v

People are looking at an airplaine making strange letters in the London sky.	
ST	TT
The clouds to which the letters E, G, L had attached themselves moved freely, as if destined to cross **from West to East** on a mission of greatest importance. (MD: 24)	Le nuvole, a cui le lettere E, G, o L si erano attaccate, si muovevano liberamente come fossero destinate ad andare **da oriente a occidente** in una missione della massima importanza. (SD: 18)

In Woolf's text, the 'mission of greatest importance' may be read as a metaphor for war and colonization that goes from Western to Eastern countries, against the course of the sun. The people cannot read the letters written in the sky, and the plane soon disappears behind the clouds. In other words, colonization and militarism, that is to say male social constructs, escape human understanding going beyond the natural course of life and death. Fusini inverts the cardinal points by making the movement of the clouds and of the plane follow the course of the sun ('da oriente a occidente'). The subtle and ironic socio-political criticism that emerges from the original text is lost and a linear development going from A to Z, namely from birth to death, is established. This

[30] Note the absence of 'now' in the Italian text.

example of evident mistranslation betrays the importance Fusini gives to natural events (or the Mother Hearth) as referential points for human activities. This suggests that she may follow a sequential narrative order in order to inscribe human events within a higher order of natural events (such as the course of the sun). Some critics have identified this as a typical trait of male modernist writers, such as Joyce or T.S. Eliot (Heffernan, 1992). This is another element that seems to confirm that Fusini rewrites Woolf according to the paradigms established by 'male modernism'.

The ability to follow a sequential order is one of Bernard's main concerns in life. Although he believes that a certain structure is important to depict reality and make sense of it, he eventually reacts against the limitations imposed by structure in language.[31] Towards the end of the novel, he is depicted as a story-teller who never finishes a story: 'How tired I am of stories, how tired I am of phrases that come down beautifully with all their feet on the ground!' (TW: 161). Phrases, as he says, have a beginning and an end and are 'laid like Roman roads across the tumult of our lives, since they compel us to walk in step like civilized people' (TW: 175). And, again, 'Should this be the end of the story? A kind of sigh? A last ripple of the wave? A trickle of water in some gutter where, burbling, it dies away?' (TW: 180). Bernard engages with other characters in the illusion that it is possible to describe life and, at times, he seems to hold the illusion that life is cohesive, intact and circumscribed (Roe, 1990: 106-07). But, as Neville says, his 'power fails him and there is no longer any sequence' (TW: 25). According to Sue Roe, Bernard reflects Woolf's notion that 'there is something there', but he is unable to form a pattern that holds together the meaning of the novel. He perceives that there is a meaning, a story of human development, but he is not equipped to tell (1990: 108). Roe maintains that Bernard's inability to form complete sentences reflects a feminine way of using language to create abstract intangible images and evocative phrases (p. 106). On the other hand, according to Graham, Bernard's attempts to tell a story with linear continuity, a beginning and an end, reflect his desperate attempts to collect and assemble the fragments of the past that were created after the 'perfect vessel' was broken (1983: 315). I believe that Fusini's

[31] Also other characters in *The Waves*, such as Susan, react against the sequential and monotonous order of things (TW: 27). At the other extreme of Bernard's attempt to form phrases there is Rhoda, who resents the usual order of things: 'Yes, but I still resent the usual order. I will not let myself be made yet to accept the sequence of things' (TW: 104). However, as Rachel Bowlby points out, Rhoda fails to connect with the world and her identity collapses (1988: 96).

propensity for unified structures (wholeness) may be read as an attempt to recreate the 'perfect vessel' in Virginia's life that was broken after her mother died. Death, as the end of the journey and the accomplishment of the task of living, is another concept that Fusini tends to emphasize, as the following example shows.

Example 5.8.2.vi

Susan expresses strong feelings after seing Jinny kiss Louis. She hides under the beech trees.	
ST	TT
and I shall sleep under hedges and drink water from ditches **and die there**. (TW: 9)	e dormirò sotto le siepi e berrò l'acqua dei fossi e **morirò**. (LO: 8)

A sudden change of strategy occurs here: the final 'there' is neither topicalized nor put in focal position, as it is typical of Fusini; instead, it is eliminated leaving 'morirò' to conclude the sentence.

In this section, I have shown that Fusini rewrites part of Woolf's texts by adopting the stages of a person's life as a narrative framework (going 'from A to Z'). Biographical writing was exactly what Woolf wanted to avoid in writing *The Waves*. As Bernard says, the biographic style tack[s] together torn bits of stuff, stuff with raw edges' (TW: 175). In Fusini's rewritings time assumes the meanings of order and logical thinking (the paternal time of Big Ben), or the abstract concept of time belonging to a male symbolic order; or a maternal presence that is represented by an inclusive and engulfing sense of wholeness. This seems to confirm that the M/mother to Fusini is a phallic presence, and that her absence/presence affects the way she structures narrative development in her translations.

In the following section, I examine other elements of textual cohesion (rhetorical structures) that create unifying structures (or 'webs') in Woolf's texts. I shall show that, often, the Italian versions appear either to be more tightly cohese than the originals (wholeness), or to be separated in independent units of thought (fragmentation). This counters the Woolfian notion of 'fragmented wholeness' that I shall discuss at the end of this chapter.

5.9 Other elements of textual cohesion

Critics of Woolf have pointed out that cohesive patterns form threads in her writings that, like underlying webs (or 'nets'), hold the text together (Naremore, 1973). Sue Roe says that in Woolf's fiction it is possible to perceive the constant attempts the author makes to try and construct a narrative that structures reality into patterns; this helps her explain and contain the moments of emotional shock Virginia experienced as a child. Roe comments: 'If there is an enemy "behind the cotton wool", then writing will perform the function of screening out its presence and reinstating an order, integrity' (1990: 52). According to Roe, Woolf's need to construct patterns is not dictated by her search for some sort of truth. It is, instead, generated by her personal need to establish order in her life experience. Other critics consider Woolf a deconstructionist writer, who dismantles the patterns that male modernist writers create in order to fix points of reference or truths (Section 2.2). The rhetorical patterns with cohesive function that frequently appear in Woolf's texts are: repetitions (particularly anaphoric repetition, namely sentences beginning with the same element); parallelisms and rhetoric questions. In the following sections, I show that Fusini erases such patterns creating more tightly cohese narrative texts.

5.9.1 The elimination of repetition and cohesion chains

Repetitions convey a sense of rhythmical continuity between clauses and sentences and may serve to build up sentence climax (Parks, 1998: 68). As a cohesive device, repetition forms cohesion chains. Cohesive chains can move upwards, towards the left (anaphor) or downwards, towards the right (cataphor) (Simone, 1990: 407). Repetition is a cohesive device because it guaranees topic continuity (Garavelli, 1993: 387). As for the dispute between 'repetitio' and 'variatio', synonimic variation is said to be used in oral and written texts that present a high level of language control (Garavelli, 1993: 393). Contrary to what Fusini declares in the interview, namely that she wanted to translate Woolf's texts by rhythm and not by content, she sometimes substitutes repetition with pronominal anaphors, with the effect of tightening the cohesion of the text.

Example 5.9.1.i

Jinny is describing an environment in which she feels particularly at ease.	
ST	TT
And on one small table is one bound book. **This** is what I have dreamt; **this** is what I have foretold. I am native here. (TW: 68-69)	E su un tavolino c'è un libro rilegato. **Tutto questo l'ho** sognato, **l'ho** anticipato nel sogno. È il mio mondo. (LO: 73)

'L'ho' has an anaphoric function referring to the previous 'tutto questo'. It creates right dislocation of the theme that is a common trait in spoken language (see Section 4.6). The second 'l'ho' cretes a stronger bond than 'this', being an anaphoric pronoun. It also denotes a higher level of control on Jinny's part, the elliptic subject, on which the object pronoun 'lo' depends. Similarly, in the translation below, the speaker's level of control on the narrated events is enhanced by the use of a quantifier ('tante') that 'sums up' the result of a repetition/addition.

Example 5.9.1.ii

Rhoda is walking in the streets of London. She feels alone in a hostile world. She likes the sight of the 'hideous' human faces, the factory chimneys, the cranes and the lorries.	
ST	TT
I like the passing of **face, and face, and face**, deformed, indifferent. (TW: 107)	Mi piacciono le facce che passano, **tante**, deformi, indifferenti. (LO: 116)

'Tante' is a quantifier that joins the singolar units (the faces) into a whole. Fusini resorts to quantity, a universal measurement, to reorder a fragmented reality. The example below stands out because it presents a change of strategy: Fusini repeates the word three times, while in the ST it is only repeated twice.

Example 5.9.1.iii

Neville looks at the clock ticking and thinks that time passes and they grow old. In his room, he feels at the centre of an eternal night. He hates people who want to 'construct a system' (TW: 119-20).	
ST	TT
I hate men who wear crucifixes [...]. **I hate** ceremonies and lamentations [...] **Also** the pomp and the indifference and the emphasis. (TW: 121)	**Odio** gli uomini che portano il crocifisso. [...] **Odio** le cerimonie e i lamenti [...] **Odio** pure la pompa e l'indifferenza e l'enfasi. (LO: 130)

The repetition of 'odio' for the third time fills the ellipsis of the verb 'hate' ('Also the pomp'). The repetition of 'odio' may be read as a compensation strategy that makes up

for the loss of repetition in other parts of the translation.[32] The reiterated 'odio' emphasizes antagonism between Neville and the others. However, it also restates the relevance Fusini attributes to hate as the opposite extreme of love (Section 4.6). In the following example, antagonism seems to go hand in hand with a tightening of text cohesion.

Example 5.9.1.iv

Neville is recalling a fit of rage he once had against Bernard.	
ST	TT
I took **my poem**, I flung **my poem**, I slammed the door behind me. (TW: 84-85)	Presi la mia poesia, **gliela** gettai in faccia, e mi sbattei dietro la porta. (LO: 90)

Fusini substitutes a noun ('my poem') with a combined pronoun ('gliela') with anaphoric function referring to the poem and Bernard at the same time. Bernard is brought onto the scene as the object against which Neville's anger is directed. The tight texture of the translation generates hate. This seems to be a textualization of what Fusini writes in *Lo specchio di Elisabetta* about the closest type of relationship between human beings, the parent/children relationship: 'La tragedia insegna: le passioni che allignano nelle viscere dei rapporti di genitura sono l'odio, la rivalità, più che l'amore' (2001: 55).[33]

The last example of this section anticipates the next issue in my discussion, namely the difference between wholeness and fragmentation in the representations of the body.

Example 5.9.1.v

Louis recalls a moment at school, when he felt as if he were rooted to the middle of the earth, and his hair were made of leaves.	
ST	TT
My body is a **stalk.** I press the **stalk.** (TW: 8)	Il mio corpo è **uno stelo**, **che** schiaccio. (LO: 7)

[32] Levenston and Sonnenschein explain: 'Translators can always invoke the principle of compensation, introducing an effect where it does *not* occur in the original to compensate for failure to preserve where it *does*'. The scholars claim that 'only an extended analysis can reveal how far focalization is preserved in the translation of extended piece of discourse at the level of text' (1986: 53, their italics).

[33] In *Uomini e donne*, Fusini defines the oxymoron that the notion of love entails: 'Non è forse l'inversione (ti amo, no, ti odio) la mossa più scivolosa di ogni *amour-passion*? Non sfocia per lo più il vero amore in odio?' (1995b: 17).

The translation shift consists in the replacement of a noun with a relative pronoun. In the ST, the body is first objectified as a stalk, and then it becomes the stalk ('I press the stalk'). Nominal repetition, contrary to pronominal reference, allows the noun to preserve its integral form. The repeated word ('stalk') represents the body (object) that preserves its integrity being detached from the observing mind (subject). Hence, Louis' repetition of 'stalk' suggests detachement and enstrangement in the way he perceives his own body. Indeed, he remembers feeling estranged from the other children, who are playing with butterflies in the field (TW: 8). In the TT, the pronominal anaphor 'che' tightens textual cohesion and establishes a closer link between subject and object, namely between Louis' perception of his body and the way he represents it ('è uno stelo, che schiaccio). Louis, as a result, appears to possess a higher degree of control over his body. Once again, textual cohesion parallels a tightening of human interactions; in this case, the interaction between the subject and his own self.

According to many critics, repetition of words or phrases in Woolf's narrative creates cohesion chains running throughout the texts. Tim Parks, in his article on Fusini's translation of *Mrs Dalloway*, points out that she fails to reproduce the subtle lexical chains that carry key elements of Woolf's poetics (1998: 100; 104-5). This, he laments, affects the coherence of the translated text.[34] In my analysis, I have found that Fusini occasionally eliminates lexical chains also in her translations of *To the Lighthouse* and *The Waves*. One significant example is her translation of the sentence '(we) perished (each) alone', a line from a poem by William Cowper, 'Castaway' (1799).[35] It is repeated in different contexts (TL: 160; 161; 180; 182; 185; 207) uttered by different people, so that it becomes a *trait d'union* forming a cohesion chain in the narrative texture. It links the way Mr Ramsay sees himself with the way Lily sees him, namely as a nostalgic hero (' "Alone" she heard him say, "Perished" she heard him say', p. 160); it conveys Mr Ramsay's excitement in reaching the lighthouse (p. 180); it describes the way his son James and his daughter Cam see him (pp. 180; 182; 185). Fusini translates the line in different ways: 'Perished alone' (TL: 161) becomes 'Scomparsa. Solo' (AF:

[34] Coherence guarantees that the text has thematic continuity and that the information gaps are filled by the reader's inferencing process. Coherence refers not only to linguistic and contextual knowledge but also to encyclopaedic and extra-textual knowledge. It activates the frames each person has formed through personal experience and memory. These frames work like information filler or 'collante' for the processing of textual information (Simone, 1990: 451-53).

[35] William Cowper's poem describes the plight of a man 'washed headlong from on board' (quoted in *To the Lighthouse*, 1992, note 2 p. 253). Fusini includes a reference to Cowper's poem only in the last instance in which this sentence occurs (AF: 176).

161), where 'scomparsa' refers to the dead Mrs Ramsay. '"Alone", she [Lily] heard him say "Perished" she heard him say' (TL: 160) is translated as ' "Solo" lo sentì che diceva, "Scomparsa" ' (AF: 160). On other occasions, it is translated literally as: 'Perimmo [...] ognuno da solo' (pp. AF, 176; 177; 179; 198). This break of a cohesion chain leads to interesting findings. In the first two examples, the translation highlights Mr Ramsay's feelings of solitude after the death of his wife ('Solo', 'Scomparsa'). Mr Ramsay's heroic sense of solitude is directly linked to the absence of his object of love. This may be interpreted as Fusini's way of inscribing heroism within the sphere of the relationship between husband and wife. In other words, it is a way of devaluing the abstract sense of male heroism.[36] On the other hand, the sense of solitude, as I have already said, is a trait that Fusini admires in both men and women. In order to make Mr Ramsay's solitude explicit, she sacrifices an element of textual cohesion that in the original text contributes to coherence.

In the following example, a disruption of a semantic chain in the TT creates a shift of focus onto different key images, the water and the light.

Example 5.9.1.vii

At the beginning of *The Waves*, the characters introduce themselves by saying what they hear or see.	
ST 'Islands of light are swimming on the grass,' said Rhoda. 'They **have fallen** through the **trees**'. (TW: 6)	TT 'Isole di luce **nuotano** nell'erba, – disse Rhoda. – **Piovono** dagli alberi'. (LO: 4)

The past participle 'fallen' refers back to the 'leaves' mentioned immediately before by Susan: 'The leaves are gathered round the window', and, again, in Neville's words: 'The birds' eyes are bright in the tunnels between the leaves' (TW: 6). The verb 'fall' is also present in Louis' words, 'A shadow falls on the path' (TW: 6). Hence, 'leaves' and 'fall' are part of a semantic chain that links the three characters together. In the TT, the verb 'piovono' creates, instead, a semantic chain around the words 'water' and 'light'. Indeed, 'piovono' co-refers with 'nuotano' and with the 'white light' that appears in Bernard's utterance a few lines before: ' "Look at the spider's web on the corner of the

[36] In *To the Lighthouse*, loneliness is a trait that Mr Ramsay shares with his son James. When they finally reach the lighthouse, James looks at his father, who now looks very old: 'He looked as if he had become physically what was always at the back of both of their minds – that loneliness which was for both of them the truth about things' (TL: 219).

balcony," said Bernard. "It has beads of water on it, drops of white light" ' (TW: 6). Whereas in the ST a fine thread, just like a spider's web, knits together all the characters through the semantic chain of the words 'leaves' and 'fall', in the TT the spider's web is submerged by the striking images of the white light and the water that become the main ring of a lexical chain. Light has a particular relevance in Fusini's interpretation of Woolf's works. In her preface to *Le onde*, she mentions 'isole di luce', translating a passage from Woolf's *Letters*: 'ci potrebbero essere isole di luce – isole nella corrente che sto cercando di esprimere' (2002a: xii). In more than one occasion in her translations, she singles out the effects of a flashing light (Appendix V). To Fusini, the light stands for the maternal power that attracts and destroys at the same time (see Section 5.10). In *La luminosa*, Fusini says that Phaedra knows she cannot resist the powerful blinding light that bears the maternal mark: 'Fedra sa di avere a che fare con un riflesso abbagliante di quella potenza luminosa che il fantasma materno porta nel nome' (1990: 122). Phaedra is 'luminosa' because light is life and light is the manifestation of the word. But light is also the light of the Mother that illuminates all and from which it is difficult to escape. However, Phaedra has a solar nature and succeeds in escaping maternal power: 'afferma orgogliosa il proprio nome, contro l'eredità materna' (p. 102). Similarly, water is important because it is the element of which the maternal waves are made. These shifts in cohesion suggest some correlation between Fusini's critical works and her translating practice, whereby maternal metaphors stand out.

5.9.2 The anticipation and addition of spatio-temporal co-ordinates

David Daiches points out that there are unifying elements in Woolf's narrative, such as the narrative voice, or physical objects like Big Ben, the airplane and the car in *Mrs Dalloway*. These orientate the readers when the focus moves from one individual mind to another one. According to Daiches, Woolf tends to be more 'corteous' to the reader than other modernist writers, such as Joyce, because she provides signposts of time and place throughout the narrative. This is especially the case in *Mrs Dalloway*, which provides more precise information on time and space and thus displays a more realist style than Woolf's subsequent novels (1945: 68-69; 82). Fusini tends to stress the unifying function of spatio-temporal co-ordinates in the three books, while she underplays the relevance of other forms of textual cohesion, such as anaphoric

repetition. She often shifts determinants of time and space in front or final position, creating frames that enclose the scenes. These frames often establish a sense of chronological and spatial progression that orientate the readers as the narrative develops. I limit myself to show a few samples from the three translations (more are quoted in Appendix V).

Example 5.9.2.i

Peter Walsh recalls the summer at Bourton, when he realizes that Clarissa would marry Richard Dalloway. He remembers his correspondence with Sally Sutton, their mutual friend.	
ST **She** [Sally] **wrote** him all that summer **long letters**. (MD: 70-71)	TT **Tutta quell'estate** gli scrisse lunghe lettere. (SD: 56)

In the ST, the three main parts of the sentence (she wrote, all that summer, long letters) occupy a similar focal position and none of them overrides the others. This confers a sense of balance upon the narrative. On this particular occasion, textual balance reflects the dynamic of the triangular relationship between Clarissa, Peter and Sally. Pragmatically speaking, a balanced syntax that lacks an informative focus is rather flat and lacks 'communicative dynamism'. Communicative dynamism, Raffaele Simone explains, is the exchange of information and knowledge between producer and receiver on the basis of the interplay between old and new information. The theme (or topic) is the starting point of the sentence and confers direction and strength to the utterance ('prominenza enunciativa'); it retains, therefore, the strongest communicative function in the sentence (Simone, 1990: 376-77). By moving the temporal determinant ('tutta quell'estate') in topical position, Fusini breaks the balance of Woolf's syntax and increases the communicative dynamism of the text. A more communicative text is said to be easier to understand (Firbas, 1986: 43). Fusini's creation of 'information foci' situated in topical or in final position speeds up the reader's processing of information. This has a similar effect as the explicitation of ambiguities.

The last example of anticipation of spatial co-ordinates is from *The Waves*.

Example 5.9.2.ii

Neville recalls going on a bike ride one evening. Having left behind the lights, the buildings and chatters of the town, he is now cycling towards the countryside, where tranquillity, order and tradition reign.	
ST The lights are beginning to make yellow slits across the square. Mists **from the river** are filling these ancient spaces. (TW: 58)	TT Le luci aprono lunghe fissure gialle nella piazza. **Dal fiume sale** una nebbia che riempie questi antichi spazi. (LO: 61)

Whereas in the ST an indefinite image ('mists') occupies the topical position, in the TT the topic is well defined place indicating the point of origin of the mist ('Dal fiume'). For other examples see Appendix V.

5.10 The cinematic effects of the window-frame technique

In Chapter 4, I have shown that Fusini tends to erase multiple viewpoint and to attribute point of view either to one single character or to the external narrator. Fusini tends to give more relevance to objective images and to opt for extreme positions of either presence or absence. Below, I analyze a few examples of these strategies that help clarify the relationship Fusini establishes between subject and object in her translations. I start with a passage from *To the Lighthouse* that explicitly refers to the subject/object relationship.

Example 5.10.i

Andrew, the Ramsays' son, is explaining to Lily the philosophical concept of the relationship between subject and object that is contained in one of his father's books.	
ST 'Subject and object and the nature of reality' Andrew said. And when she said Heavens, she had no notion what that meant, **'Think of a kitchen table then', he told her, 'when you're not there'**. (TL: 28)	TT 'Soggetto, oggetto e natura della realtà,' aveva risposto lui. E alla sua esclamazione oh cielo, non ho proprio idea di che cosa voglia dire, **'Pensi a un tavolo da cucina' aveva detto lui, 'quando non sta in cucina'**. (AF: 50)

In the ST, the spectator (Lily) takes part in the process of viewing ('think of a kitchen table then, when you are not there'). In the TT, the omission of the subject pronoun 'Lei' makes the verb 'stare' refer to 'il tavolo' in the preceding clause, rather than to

Lily.[37] The focus, thus, is moved onto the object, the kitchen table ('quando non sta in cucina'). The absence of the observer ('you/Lily') erases the interplay between the viewer (Lily) and the object being viewed (the table). This shift of focus indicates that Woolf and Fusini have different approaches to their representations of the relationship between the subejcts and the objects. I shall try to clarify this difference by referring to the critical works of the two authors.[38]

In her essay 'The Cinema', Woolf writes about the pleasure spectators draw from the feeling of absence while viewing a film: '[we spectators] behold them [the images] as they are when we are not there. We see life as if we have no part in it' (1972: 269). 'The Cinema' was written simultaneously with *To the Lighthouse*, when Woolf was concerned with the aesthetics of gaze. According to Woolf, the spectator has an immediate sensation of pleasure given by pure vision, before the brain starts questioning and demanding explanations for what the eyes see. In the same essay, Woolf explains that the process of reading a film goes in stages, at first 'the eye licks it all up instantaneously', but then 'the eye is in difficulty. The eye wants help. The eye says to the brain, "Something is happening which I do not in the least understand. You are needed" ' (p. 268). When the viewer becomes aware of the limitation of the framed images, his/her pleasure is spoilt. Suzanne Raitt, commenting on Woolf's ideas on the aesthetics of gaze, points out that Woolf is concerned with the feeling of absence and powerlessness viewers experience in front of the images: 'The spectator experiences the film as dramatization of his or her absence. [...] [they] are radically excluded from the scene of the film. They cannot change it, they cannot enter it, and they cannot even end it' (Raitt, 1990: 60). A similar tension, Raitt says, is created by the reader's perception of the 'immortality of images', the beauty and the sense of an ephemeral existence. According to Raitt, Woolf applies to her writing the 'suture' technique, normally used in cinema in order to smooth out the tension caused in the viewers by feelings of absence and estrangement (pp. 60; 65). Her narrative strategies help to control what

[37] According to the principle of 'local coherence', the reader assumes that each new clause or sentence is linked to the way s/he has interpreted and represented the previous one. Textually speaking, this means that a pronoun or a definite noun is automatically linked to a person or an object that has been identified in the previous phrase (Dijk, 1984: 35-37).

[38] Margaret Homans suggests that Mr Ramsay's philosophical thought ('Think of a kitchen table [...] when you are not there') represents the Lacanian signifying system that 'presupposes the absence of the object it signifies' (1986: 7). She explains that, with the 'intrusive entry of the phallus', the pre-oedipal relation to the mother (where 'communication required no distance or difference') is substituted with the 'Law of the Father', which entails the prohibition of incest with the mother (pp. 6-7).

Woolf herself calls 'the violent changes of emotion produced by the collision spectators experience when watching films' (Woolf, 1972: 272).

In her translations, Fusini often enhances the visual power of Woolf's images, often by isolating them through dashes. I mention only one example here, but more can be found in Appendix V.

Example 5.10.ii

Mr Bankes and Lily Briscoe are walking in the countryside when they hear a gun shot; suddenly, they bump into Mr Ramsay who, with a tragic tone, booms at them: 'Someone had blundered!' (TL: 30).	
ST	TT
His eyes, glazed with emotion, **defiant with tragic intensity, met theirs for a second,** and trembled on the verge of recognition. (TL: 30)	Incontrando i loro occhi per un istante, i suoi – **vitrei per l'emozione, ardenti di tragica intensità** – ebbero un fremito di riconoscimento. (AF: 52)

The dashes work like a window-frame enclosing the picture of a tragic Mr Ramasy. As I have already discussed in Section 4.4, in Fusini's translations the blurred and boundless vision of Woolf's poetics is constrained within window-framed portions of reality. I have also reported a few examples of omission and mistranslation of the word 'window' that turn Woolf's seeing-through process into 'looking at window-framed images' (Section 4.4.1).[39] Below, I show that she translates 'view' with 'finestra' (instead of 'vista'), which supports my idea that she tends to collapse the object of gaze into a window-framed image.

Example 5.10.iii

At the dinner party, Mr Tansley is sitting opposite Lily.	
ST	TT
he sat opposite to her with his back to the **window** precisely **in the middle of the view**. (TL: 93)	lui le sedeva di fronte, **al centro della finestra**. (AF: 103)

[39] In her preface to *La signora Dalloway*, Fusini writes: 'la finestra riassume una prominenza decisiva nel romanzo (*La finestra* sarà il titolo della prima sezione del suo prossimo libro – *Af faro*). Dalla finestra Septimus è saltato, dalla finestra Clarissa guarda. E vede un'altra finestra e incorniciata in essa un'altra donna' (1993b: xxvi). Here, Fusini stesses the notions of 'looking from' windows and 'looking at' a window-framed object. This supports the idea that, in translating Woolf, she erases the notion of 'looking through' windows.

In both the ST and the TT, Mr Tansley is obstructing Lily's view. However, whereas in the ST the focus is on Lily's view, in the TT it is on the window framing the image of Mr Tansley.[40] Thus, Lily, the observer, disappears from the scene and the object, Mr Tansley, comes to occupy a central position.

I have mentioned the importance Fusini attributes to light. The following example shows that the different role light assumes in the translation may be read as emblematic of the visual impact she attributes to objects in her translations.

Example 5.10.iv

This passage is taken from the first Interlude of *The Waves*.	
ST **The light** struck upon the trees in the garden, **making one leaf transparent** and then the other. (TW: 5)	TT **La luce** colpì gli alberi del giardino; **le foglie si illuminarono** una dopo l'altra. (LO: 4)

The image depicted in the ST may be taken as an iconic representation of Woolf's concept of reality: a 'transparent veil' through which images and sounds are filtered. In the TT, the light confers stronger power upon the leaves that 'si illuminarono'. Whereas in the ST the light is a means through which the leaves are seen, in the TT they acquire and emanate their own light (the reflexive verb 'illuminarsi' indicates that the action comes from within the leaves; moreover, both the light and the leaves are topical subjects). Interestingly enough, Fusini uses the metaphor of the light to illustrate her experience of translating *The Waves*. She distinguishes between reading for pleasure and reading in order to translate: in the former, she says, the reader may leave words out, read above and between the lines and be concerned with grasping the general meaning of the text; the gap that is thus established between the reader and the text is similar to a halo, a veil that protects the reader from the dazzling power and the 'blinding light' of the words. The translator, on the other hand, has to look carefully at each single detail, as if s/he were looking at 'il sole a occhio nudo quando è allo zenit' (1998b: 285). It seems then that, in her translations, she intends to evoque the striking power of the light emanating from Woolf's words. The light has also another meaning to Fusini, being associated with maternal power. In her preface to *Le onde*, she points

[40] Fusini is emphasizing the fact that Mr Tansley is a disturbing presence for Lily. Indeed, he has told her that women cannot write nor paint (TL: 94; see also Example 4.2.4.i).

out that *The Waves* was originally to be entitled *The Moth*, an insect that is attracted by the light that has the power to destroy it (2002a: xii).[41] The attractive, yet dangerous, power Fusini attributes to the light recalls the way she describes the maternal waves that threaten to destroy the children. I shall come back to this point in the last section of this chapter.

5.11 Epiphanies and Woolf's shock-receiving capacity

In 'A Sketch of the Past', Woolf identifies in her 'shock-receiving capacity' a trait in her personality that makes her a writer. The 'shock-receiving capacity', she says, is her ability to receive sudden blows from events that in revealing hidden truths provoke strong feelings. By putting these 'blows' into words, she succeeds in giving consistency to destabilizing moments of her life and in making them into a whole. (1976a: 81). Childhood memories, she says, are formed by these 'moments of being'; they are clear and distinctive, focused on the objects that are surrounded by vast empty spaces and enclosed into a circle of the scene (p. 88). The 'rapture' of writing is to Woolf the ability to put together the fragmented parts of these striking moments of emotional shock and reveal the pattern 'hidden behind the cotton wool' (p. 81). However, when the intensity of the emotional shock is too strong, it is difficult to recollect it as a whole. This is what happened to her, when the biggest shock of her life struk her, the death of her mother. For years, Virginia was unable to recall her feelings at her mother's death, which left this particular moment suspended and incomplete in her memory (contrary to other childhood memories that were complete and could be described). The image of her mother, Woolf recalls, obsessed her until she started to write *To the Lighthouse*, in her forties (1976a: 89). The emotional response to her mother's death is described as a shock that has the intensity of an epiphanic revelation, namely an awakening of her previously dormant perceptions: 'my mother's death unveiled and intensified; made me suddenly develop perceptions, as if a burning glass had been laid over what was shaded and dormant. Of course this quickening was spasmodic' (p. 103).

[41] Commenting on Woolf's intention to entitle her new novel *The Moth*, Fusini writes: 'E all'inizio aveva pensato, non a caso, che avrebbe potuto affidarlo all'immagine della falena, creatura effimera quant'altre mai, se effimero nel senso più intimo è l'amante della luce' (2002a: xix).

Fusini's reading of Woolf's striking words and the striking power of images seems to originate in Woolf's definition of 'shock-receiving capacity', a consequence of the sudden disappearance of her object of love. Fusini believes that, when one is a writer and ill at the same time, one can find intimacy with an absolute reality that exists (it is 'there') independentely of any external agent (1986: 93). The force of Woolf's writing and of her epiphanies, she says, is that they make the reader stand in front of the void and experience the disappearance of everything: 'Nell'epifania woolfiana è poi, forse, proprio questo che appare: la sparizione come l'apparizione stessa' (p. 92). Woolf's idea of epiphany is different. It has a less drastic impact on the person experiencing it. As Lily Briscoe says, these ephiphanies are 'like a drop of silver in which one dipped and illuminated the darkness of the past' (TL: 187). David Lodge comments that Lily finds that the great revelation never really came, 'Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one' (Lodge, 1993: 26-27; TL: 176). The divide between absence and presence, as well as between past and present, is never drastic in Woolf, since they both contribute to help the character gain an understanding of his/her own self and of the world. In her translations instead, Fusini puts the emphasis on either the overwhelming presence of the objects, or on their total absence. Here is another example of translation from *To the Lighthouse*.

Example 5.11.i

In 'Time Passes', the abandoned and ghostly house of the Ramsays is described after the death of Mrs Ramsay.	
ST	TT
Not only **was furniture confounded**; there was scarcely anything left of body or mind by which one could say 'This is he' or 'This is she'. (TL: 137)	Non solo **i mobili erano scomparsi**; non era rimasto quasi nulla del corpo e della mente, perchè si potesse dire 'è lui', 'è lei'. (AF: 139-40)

The idea of blurring and 'loss of identity' of the objects (objects are often personalized in this section of the novel) is lost in the translation. Instead of 'confusion', there is total absence ('erano scomparsi'), which reinforces the sense of void left by Mrs Ramsay's death.[42]

[42] Mr Ramsay's sense of powerlessness because of the loss of his wife is stressed elsewhere. When the external narrator tells about Mrs Ramsay's death, he 'stretched his arms out. They remained empty' (TL: 140), Fusini translates: 'tese le braccia e basta. Rimasero vuote' (AF: 142). 'E basta' highlights Mr Ramsay's sense of impotence and defeat before his wife's death.

In the last two sections, I have shown that Fusini increases the power of images by enhancing either the invading presence of objects or their absence. In other words, she does not attempt to smooth out the 'violent collision of emotions' that the spectator experiences in watching a film or reading a book. Instead, she increases the 'shocking' effect of epiphanic revelations and charges the objects with overwhelming power. By doing so, she reproduces what Woolf calls 'the 'dramatization of the absence' of the viewer/reader. If, on one side, Fusini highlights the overpowering presence of the objects (a modernist narrative strategy), on the other, she emphasizes the powerlessness of the subject/viewer and his/her 'shock- receiving' capacity. Her literary and psychobiographical reading of Woolf seem to coincide on this aspect of her translating practice: Woolf is translated as a modernist writer (like Joyce and T. S. Eliot) and modernism is the result of the lack of an origin, as Fusini explains in *La passione dell'origine* (see Section 2.5). The overwhelming object, 'la cosa', may be read as another metaphor for the 'absent presence' of the mother.

5.12 Wholeness and fragmentation

I have already discussed Woolf's meaning of 'little words' and Fusini's inclination to replace it with absolute words with symbolic value. This discrepancy between ST and TT has brought me to consider how Fusini deals with the notions of wholeness and fragmentation, two key elements of Woolf's poetics and writing style. In *The Waves*, the dichotomy between wholeness and fragmentation is more striking than in the other two novels. Christy Burns explains that Woolf's associative 'patterns of imagery' in *The Waves* is evidence of a female eroticism that contrasts with the linear models of 'enclosure of wholeness' of the traditional aesthetic measure (1988: 375). In my analysis I have shown that Fusini channels the broken lines and the strokes in Woolf's texts into patterns of linearity and tends to create wholeness where there is fragmentation. In Woolf's works, instead, wholeness is never a compact structure, but it is made of the union of fragmented elements of reality. The epistemological implication of this idea is that, to Woolf, reality is not a concept that can easily be grasped. Reality is a state of consciousness that the subject reaches only after s/he has struggled to overcome fragmentation.

Elements of wholeness and fragmentation emerge in the way Woolf recollects memories of her childhood in her autobiographical works. In recalling the time she spent in St. Ives in the years preceding her mother's death, she uses the metaphor of the bowl. The empty bowl is her life that needs to be filled with memories: 'If life has a base that it stands upon, it is a bowl that one fills and fills and fills – then my bowl without a doubt stands upon this memory' (1976a: 73). She sees herself as a container, a passive recipient of strong emotions: 'I am only the container of the feeling of ecstasy, of the feeling of rapture' (p. 76). Writing reduces the sense of fragmentation by turning life events into a whole:

> I make it real by putting it into words. It is only by putting it into words that I make it whole; this wholeness means that it has lost its power to hurt me; it gives me, perhaps because by doing so I take away the pain, a great delight to put the severed parts together. (1976a: 81)

The idea of wholeness and fragmentation are inherent in the memories of her mother, a person who was able to create a family unit, but also to inflict pain, when, like an 'arrow', she disappeared:

> But when we exclaim at the extravagant waste of such a life we are inclined no doubt to lose that view of the surrounding parts, the husband and child and home which if you see them as a whole surrounding her, completing her, robs the single life of its arrow-like speed, and its tragic departure. (1907: 46)

The images of the family as a whole unit and of the cutting arrow often emerge, under different forms, in Woolf's novels: on one side, the protective enclosing womb, on the other something cutting through it (such as Clarissa Dalloway's scissors or Peter Walsh's knife, see Section 3.3.2). For Fusini, the mother embodies the oxymoron life/death: 'Com'è compito di ogni madre, aprendo dal grembo la strada dal sogno alla vita, consegnare il proprio frutto alla morte' (2003: 127). The two combined images give rise to a sense of 'fragmented wholeness'. In my discussion, I have shown that Woolf textualizes the fragmented wholeness by means of elements of textual cohesion (such as ABA circular patterns). I have discussed how Fusini transfers either wholeness or separation/absence and disregards the idea of fragmented wholeness. I now show a

few examples from *The Waves* in which Fusini recomposes unity in the representation of the body.

Example 5.12.i

Jinny is laying in bed in the dark.	
ST	TT
I feel **my body harden**, and become **pink, yellow, brown**. My hands pass over **my legs and body**. (TW: 37)	Sento **il corpo che si fa compatto**, ne tasto le curve, la magrezza. (LO: 38)

In the ST, Jinny's hands and legs appear to be detatched from her body; the latter becomes hard and assumes different colours. This is probably one of the passages Christy Burns has in mind, when she claims that, in *The Waves*, female eroticism is made of lines and colours (1998: 384). Fusini eliminates the colours as well as the process of transformation of the body ('become pink, yellow, brown'), thus, once again, shifting the focus on the end-product ('il corpo che si fa compatto'). In the TT, any erotic allusion is eliminated and the body becomes a compact whole, of which Jinny is physically well aware ('ne tasto le curve e la magrezza'). Animal bodies, as well as human bodies, may be fragmented in *The Waves*, as in the following example.

Example 5.12.ii

At the beginning of the novel, Louis introduces himself with these words:	
ST	TT
'I hear something stamping,' said Louis. '**A great beast's foot** is chained. **It** stamps, **and** stamps, **and** stamps'. (TW: 6)	'Sento qualcosa che scalpita, – disse Louis. – **Una bestia enorme** è tenuta per il piede in catene. Scalpita, scalpita, scalpita'. (LO: 4)

In the ST, Louis perceives the foot of the 'great beast' as detatched from his body. 'It' has an ambiguous anaphoric function because it may be read as either referring to the foot or the beast.[43] Fusini disambiguates the meaning of 'it' by making it refer to the beast. By shifting the topical theme from the foot to the beast ('Una bestia enorme') she re-establishes a sense of physical wholeness and continuity between agent and action: it

[43] Anaphoric ambiguity may occur when personal pronouns are used to refer to both the role of the speaker/listener and the identity of the characters/agents. This is typical of the English language, where the pronoun 'it' does not distinguish between masculine, feminine and neutral, as it does instead in Italian, and may therefore be exploited to create anaphoric/cataphoric ambiguity. Thanks to its polisemantic function, 'it' can refer either to the noun or noun phrase immediately preceding it, or to a whole clause. This may cause problems for translators, who have to resolve the ambiguity by making choices that may affect the overall interpretation of the text (Berretta, 1982: 235).

is the beast (not the foot) that is chained and stamps. Moreover, the elimination of the reiterated 'and' shifts the focus from a sense of continuity of the beast's action onto the action itself.

Françoise Defromont says that the ego cannot organise itself into a coherent whole that allows the creation of a satisfactory narcissistic image, because of the void left by the absence of the maternal figure (1992: 65-66). I conclude my discussion of Fusini's translation of Woolf's fragmented wholeness by looking at her psychobiographical reading of Woolf's works, whereby wholeness is associated with the image of her absent, but ever present, mother.

5.12.1 Wholeness and the maternal wave

The sense of wholeness created within and outside the Woolfian subject may be explained as Fusini's attempt to reconstruct the 'perfect vessel' (or vase) that broke after the death of Virginia's mother. 'Wholeness' may be read as a metaphor for the mother's body. In the preface to her translation of *The Waves*, Fusini says that the six characters feel safe inside enclosed space, but when they are outside they are overcome by a vertiginous sense of loss for not being part of something, for being excluded (2002a: v-vi). Although she does not specifically refer to the mother on this occasion, the metaphor she uses recalls the child's transition from the enclosed space of the womb to the external world. This transition is depicted as a traumatic experience that causes suffering and leaves the children/characters with a sense of loss and solitude.

Ellen Bayuk Rosenman proposes that the key theme of *The Waves* is the concept of 'remembered wholeness'. Wholeness, she says, is the 'undifferentiated mass of the ocean' from which each wave/child separates, experiencing the sense of loss for the maternal absence and longing to return to the pre-natal union. According to Rosenman, the image of the wave evokes the 'trance-like state' halfway between sleeping and waking, experienced by the child as it comes out of the womb and starts distinguishing the features of a world separate from itself. In other words, the sea is an undifferentiated whole, whereas the waves represent the phase between union and separation. Rosenman points out that Woolf distinguishes between two modes of perception of reality: 'ecstasy' and 'rapture'. The ecstatic moments are those states of consciousness that

occur in the transitional phase between inside (womb/wholeness) and outside (isolation/separation) and account for the effect of blurring and merging ('the blurred coalescence of sounds and sights') and the in/out rhythm of her narrative style (1986: 8). The mood of *The Waves*, Rosenman claims, is a transition: everything is contained within the membrane that separates the inside and the outside and nothing ever bursts out. In this transitory phase, interaction with the external world is established in a non-traumatic way (p. 9).

There are essential differences between Fusini's rewriting of Woolf and Rosenmann's reading of Woolf's texts as 'remembered wholeness'. Whereas Rosenman lays emphasis on the transitory phase represented by the waves, Fusini highlights the trauma of separation. The different ways the two critics approach the key metaphors of the 'flower' and the 'wave' in their critical works on Woolf help to clarify their different interpretations of wholeness. According to Rosenman, the flower is the most powerful symbol in *The Waves*, representing the special bond between mother and infant and embodying the key concept of protective wholeness: 'A product of Mother Earth's fertility [...], the flower remains part of the original source of life, the whole encompasses the nurturer and nurtured, not in any way separable, unified by the panoply of the enclosing ring' (1986: 9). The petals of the flower correspond to the six individual characters in the novel that are united under a common body. Rosenman derives this idea from *Moments of Being*, where Woolf associates flowers with her mother's dress. The flower, like the waves, embodies the concept of separateness within wholeness, around which the whole novel is structured: it provides the endless motion of separation and re-fusion of the narrative rhythm, as well as the idea of selfhood as a longing for pre-natal unity, into which the voices of the singular characters are fused (1986: 21).[44]

[44] The concept of separation, or variety, within a united body has been discussed by other critics of Woolf, though not necessarily in relation to the mother figure. John Briggs sees in the waves a 'rhythmic eddying action within action' that 'imbues her [Woolf's] work with its paradoxical atmosphere of both infinite variety and wholeness' (1991: 109). He talks about the 'mood wave rhythm', namely Woolf's strategy to 'fold and unfold' the six characters, presenting them at different stages in their floating up and down along the wave swell: from the ecstatic on-the-top-of-the-wave mood, to the initial decline when the wave starts curling and begins to break up, to the final collapse into a depressive state, when the wave crashes on top of them. This strategy of characterization, according to Briggs, replaces the conventional plot structure, breaking the linear constraints of the language. This reflects 'the nonlinear wholeness of a universe that unites without seam such vast trivial forces as planetary motion, gravity, water, tides and little girls in nurseries who lie awake to perceive them' (1991: 108-10).

In her preface to *Le onde*, Fusini says that the flower is a symbol of the futility of time and human undertakings, rather than, as for Rosenman says, of the original unity: 'L'evento può essere una cosa qualunque: ad esempio "un fiore a cui cadono i petali" ' (2002a: xiv). The idea of 'fall' seems to replace the concept of unity of Rosenman's flower. The flower and the 'fall' are associated in a passage from Virginia's *Diaries* that Fusini paraphrases in Italian: 'Ho giocato vagamente col pensiero di un fiore a cui cadono i petali, col tempo allungato e ristretto dal canocchiale a un canale attraverso il quale la mia eroina passa a suo piacimento. Coi petali che cadono' (p. xiv). At the centre of the novel, instead of a flower, Fusini puts the image of a vase – 'di una coppa, di un vaso [...] che si riempie e riempie' – that she finds in Virginia's memories of her childhood in St. Ives: 'la stanza dei bambini nella casa estiva di St. Ives, dove sentì per la prima volta le onde che si infrangevano a riva' (2002a: xvii). The 'perfect unbroken vase', Fusini says, is the origin of life and represents the children's room before Virginia, with her brothers and sisters, was forced out to face darkness and the shock of life (p. xvii). Fusini explains that it is from the fragments of this broken vase that Woolf creates the six characters of *The Waves*. The metaphors of the empty and broken vase and the fall suggest that she believes that, between the original wholeness and the final separation, there is an unbridgeable gap. The idea of a struggle also emerges as one of the dominant themes in her reading and translating of *The Waves*. Human beings, she says, have to fight to be able to float on the current and to avoid being crushed by the breaking wave. But 'la vittoria finale è dell'onda', she says, quoting Bernard's line that concludes the novel, 'Le onde si ruppero a riva' (p. xx). Indeed, in her translation of the passage below, the maternal wave overcomes Rhoda, who ends up at the bottom of the sea.

Example 5.12.1.i

ST	TT
We may sink and **settle on the waves**. (TW: 139)	Potremmo sprofondare e **finire laggiù**. (LO: 151)[45]

In Fusini's version, the waves disappear and the sea/wholeness becomes an engulfing element. A similar example occurs when Bernard says: 'To become waves in the sea' (TW: 189), which Fusini translates as 'Per diventare un mare di onde' (LO: 206). The

[45] In her preface to *Le onde*, Fusini explains that the characters, like children, live in 'un mondo convesso dal quale facilmente potrebbero cadere – come sente Rhoda' (2002a: v).

shift of focus from the fragmented waves to the whole sea seems to mirror the shift from the fragmented subject to the maternal womb/whole.[46]

The maternal traits Fusini attributes to the waves are different from the notion of 'fragmented wholeness' suggested by Rosenman. To Fusini, the wave is maternal because 'è liquida, sostiene, carezza, include, contiene, sopraffà, inghiotte. Sospinge e ritira, getta e riprende' (2002a: XX). The maternal wave has the same power as the light that attracts the moth in order to destroy it. Fusini quotes an extract from the first holograph of *The Waves*, where the wave is explicitly identified with the mother: 'Molte madri, e molte altre madri ancora, e dietro di loro ancora altre madri; che sprofondano e cadono e si abbattono, e ognuno di loro regge sulla cresta un figlio' (translated by Fusini, quoted in 2002a: xix). However, if the wave is a maternal symbol, it represents not only a nurturing and protective mother, but also a dazzling and threatening figure that causes loss and desperation.

Fusini points out that the tone of *The Waves* is heroic and 'lirico-drammatico', which is consistent with the novel's themes of human solitude and fight. She says that Woolf, in her *Diary*, quotes some heroic verses from Dante next to the letter in which she mentions the ending of the *The Waves*. They are Ulisses' words, when he tells us about his quest in the open sea in search of human values and vices, 'e degli vizii umani e del valore' (2002a: xxii). The words 'O solitudine', Fusini explains, were meant to be uttered by Bernard at the conclusion of his journey, as 'commento, epigrafe ed epitaffio dell'atto eroico del vivere' (p. xxii). As I have pointed out at various points of my analysis, the themes of solitude, fight and death stand out in her translations.[47] It may be argued that, in translating *The Waves*, Fusini exhalts the heroism children need in order to try and defeat the destructive power of the waves/Mother. Fusini uses metaphors of fight, conquest and reward in her own novel *L'amor vile* to express Luca's view of his relationship with Paulette: 'Se mai ho combattuto per la vita, è stato qui, in questa città; Paulette complice mi ha attirato e spronato all'impresa, alla fine della quale lei stessa sarebbe stato il guadagno e la ricompensa. Perchè in questo genere di prove la

[46] In *La luminosa*, Fusini attributes male traits to the sea: the sea is the place where Aphrodite was born and symbolizes male virility and fecundity. The Taurus, in fact, comes from the sea (1990: 36).

[47] Fusini seems to agree with John Grahm's interpretation of Woolf's works. Indeed, Graham says that the dominant mood of *The Waves* is 'one of anguish effort, suffering, and disillusionment: the total vision of the book is undoubtedly tragic' (1975: 35). See also Graham, 1983.

ricompensa quasi sempre coincide con la conquista di chi ci ha dato l'impulso primo a cominciare' (1999: 11). This last statement echoes the relationship between mother-child and the struggle children have to undertake to conquer back the love of the mother, who has given them the primal impulse to start the fight.

Fusini's insistence on the heroic theme of *The Waves* and on the motifs of solitude and fight counters Christy Burns' proposal that heroism in *The Waves* is represented by female eroticism and by an erotic language of colours. This language, Burns says, is Woolf's 'most powerful tool of social change' (1998: 384). Fusini, by contrast, explains that female heroism is the ability to know with the heart, 'la conoscenza carnale': 'Mai la conoscenza sarà per l'uomo esperienza del contenere [...] Di qui una certa tonalità paranoica dell'eroismo maschile; laddove l'eroismo femminile è sovranità soddisfatta, esperienza della conoscenza carnale, trionfo ossimorico dell'intreccio realizzato della mente del cuore' (1990: 116). She explains that the beam of the lighthouse in *To the Lighthouse*, represening the sun (a male divinity), endows Mrs Ramsay with a divine power that allows her to experience the 'conoscenza carnale' (p. 116). In other words, Fusini attributes male traits to female heroism/eroticism.

In commenting on *The Waves*, Janette Winterson says: '*The Waves* is carried away by its own words. The word in rhythmic motion in and out, preoccupying, echoing, leaving a trail across the mind. Rapture is a state of transformation' (1995: 94). Although Fusini acknowledges that language in *The Waves* does not follow a plot but the rhythm of the waves (Appendix II), she often sacrifices rhythm, by flattening up/down or in/out movements (Appendix V). In my analysis, I have also detected a tendency to put more emphasis on downfall than on upward movements.[48] In Fusini's reviews and translations of Woolf's novels, the maternal wave finally defeats her children, as is expressed in the closing line of *The Waves*: '*The waves broke in the shore*' (TW: 200, Woolf's italics) ('Le onde si ruppero a riva', LO: 220).[49] Fusini declares that *The Waves*

[48] Gillian Beer reminds us that Woolf called *The Waves* 'a submarine book' and that downfall is the main spatial metaphor in *The Waves*. According to Beer, downfall metaphors and saturated words are expressions of female eroticism and represent woman's ability to overcome the repression of her body and passions. The sinking metaphor, she says, recalls the sinking into the mother's breast and, like eroticism and imagination, pushes the child towards the maternal (1996: 75).

[49] John Graham points out that this sentence, that forms part of Bernard's final summing up, is in italics to indicate that Bernard's thoughts represent not only the other characters, but humanity itself: 'Bernard thus becomes the archetype of the race as it struggles with its creative powers against the tyranny of time' (1975: 38).

is a difficult text and admits that she had to read it several times before she could understand and translate it. However, she explains, readers should let themselves be transported by a sense of dizziness, as if they were 'sommersi dall'onda di una lingua che ci travolge'. She explains that there is a form of knowledge that is fostered by the inability to understand and by the encounter with a difficult task (2002a: x-xi). My analysis has revealed that, as a translator, she opposes resistance to the 'up/down' rhythms of the waves in translating *The Waves* as well as the two other books. Out of metaphor, this may be interpreted as Fusini's way to rescue the readers/children from the overwhelming and destructive power of the maternal waves. The fact that she breaks the rhtythm of up/down movements may also reflect her belief that the equilibrium between the maternal taking, holding, and giving does not hold, because it is in giving that the mother finds the final reward from her sacrifices by 'liberating' herself (1995b: 62). It is therefore a selfish act of giving by the mother that is more relevant in the mother-child relationship.

5.13 Conclusion

In this chapter, I have taken further the discussion that I started in Chapter 3 and continued in Chapter 4, by demonstrating that Fusini separates the concepts of unity and separation from those of wholeness and fragmentation, concepts that, instead, appear to be inextricably linked in Woolf's 'female sentence'. In the course of my discussion, I have illustrated that hierarchization, cause-effect relations and space/time referents are 'diffused' or neutralized in Woolf's texts, whereas they are well defined in Fusini's translations, where they often occupy a topical position in the sentence. I have looked at examples of translation of textual cohesion, in particular punctuation. Some feminist critics agree with most linguists that text and context cannot be separated; hence, they argue that Woolf's femininity and feminism(s) should be viewed from a textual as well from a contextual perspective (Moi, 1985; Waugh, 1989). My analysis of punctuation strategies has provided good examples of how syntactical choices may help understand the semantic choices of the translator. Fusini's use of dashes and full stops, for example, throws light on her tendency to single out visual elements in the text, to conclude open and suspended sentences and, more generally speaking, to create totalizing structures that counter the fragmentation of Woolf's style and views of reality and the self. I have

also examined repetition and concluded that the texture of the translated texts is often more tightly cohese than the one of their originals. Equally, some semantic choices play a part in tightening cohesion, which in turn contributes to create a text that looks like a self-contained whole. Cohesion in Fusini's texts may be considered a phallic mediation that, like the 'line in the middle' in Lily's painting, unites and separates at the same time. Indeed, I have pointed out that, in Fusini's versions, a tight texture and antagonism may go together. This confirms my working hypothesis that Fusini amplifies the effects of phallic mediations that, in Woolf's texts, are subtly disguised.

In Chapter 3, I have mentioned that Mrs Ramsay embodies both male and female ways of creating unity, and that this represents Woolf's way of disguising phallic mediations. When, at her dinner party, all sit around her 'Boeuf en Daube', Mrs Ramsay feels she has reached a sense of stability and coherence that will last forever (TL: 114). She feels suspended on 'the iron girders spanning the swaying fabric, upholding the world' of masculine intelligence (TL: 115). She feels safe because she can lean on a solid structure. Similarly, when Lily finally visualizes her picture, she says: 'Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like colours on a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron' (TL: 186).[50] I argue that, whereas Woolf's narrative style reflects a female way of creating by being suspended above male iron bolts, Fusini's narrative texture exposes the iron bolts of the male 'admirable fabric' that hold the text together (among them punctuation, anaphors, cataphors and repetition). This exposure often occurs at the expence of the 'beautiful and bright surface of the text'. The iron bolts recall the knot that Luca's father's (in *L'amor vile*) has tied to his neck: 'quella corda in effetti l'aveva legato alla trave e ne aveva fatto la fune che, stretta nel cappio, l'aveva liberato da tutto' (Fusini: 1999: 18). In Fusini's translations, the iron bolts become 'nodi' or 'legami', like the knot that Phaedra has tied to her neck: 'Il nodo che Fedra sta preparando nelle sue stanze soffoca la scena' (1990: 33). These 'legami', just like phallic mediations, fulfil a double function of uniting and separating, where unity signifies death and separation life: 'questi nodi familiari che s'attorcono alle viscere, lacci inflessibili che attorcigliano i nuovi getti alle radici, e ne impediscono lo sviluppo'

[50] According to Laura Marcus, Lily's painting reflects the discrepancy between the transiency of modern life and consciousness and the permanence of art. This paradox, an essential element of Woolf's aesthetics of art is defined by Charles Baudelaire as 'the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutale' (1997: 30).

(p. 33). They are exposed in the narrative texture to indicate that a tension between life and death is at the core of Woolf's narrative. In Fusini's rewriting, the 'female sentence' becomes a 'maternal sentence' the main element of which is the maternal wave. Whereas Tim Parks criticizes Fusini for breaking up the bridges of Woolf's narrative, I argue that she builds solid bridges that are missing in Woolf's texts and that, in her translations, seem to prevent the dissolution of the self.

Most syntactic and semantic choices analyzed in this chapter confirm my hypothesis that Fusini reorders Woolf's representations of subjectivity and objectivity according to the canons of linear Western, or phallocratic, thought. For example, she creates linear continuity in the recollection of past events, which gives the impression that the past can be easily reconstructed and contained as a whole. On the contrary, Bernard's failure to tell a story that has a linear continuity, a beginning and an end, reflects his failure to collect and assemble the fragments of the past after the unity of the 'perfect vessel' was broken (Graham, 1983: 315). In the last section of this chapter, I have pointed out that Fusini explains 'wholeness' as Virginia's attempt to overcome the sense of dissolution and fragmentation that she felt after the loss of her mother.

Woolf's narrative is like a transparent veil that lets the reader perceive how wholeness is reached through the overcoming of fragmentation. Her writing style reflects the interplay between wholeness and fragmentation. I have shown that, in her translation, Fusini highlights wholeness by means of monoperspective, a tighter cohesion and spatio-temporal elements that frame people and actions. By doing so, however, she removes the subtle threads (webs or nets) that hold together Woolf's texts: the recurring images, the rethorical patterns of repetition and up/down and in/out rhythm. Fusini, thus, discloses the iron bolts that in Woolf's texts are covered by a transparent veil. At the same time, she highlights separation and portrays static scenes rather than processes. Ultimately, she resists the rhythm of the maternal waves and, in her translations, breaks the 'difficile equilibrio tra unità e separazione' that the characters of *The Waves* strive to achieve in their fight against the overpowering wave (LO: xx).

6 CONCLUSION

As I anticipated in my introduction, my research has followed a cyclical route. This route has been sustained all along by an underlying theme: the importance Fusini grants the maternal presence/absence in Woolf's life and works. I started by outlining the influence of Lacan on Fusini's views of the Mother/Other as the primary object of love, and I ended by analyzing how she translates the 'maternal wave' in *Le onde*. In interpreting the results of my textual analysis, I tried to answer my original question: 'Has Fusini translated Woolf as a modernist female writer?' or, better, 'Has she been consistent with her translation intention of giving back the real voice of Woolf as an experimental female writer to the Italian reading public?'. My conclusion is that she has not transferred the modernist traits of Woolf's narrative style in her translations, if we think of modernism as linguistic experimentalism. I have found, instead, that her translations bear the marks of a realist style: time, space and events are marked by clear syntactic and semantic elements that confer a sense of structure and sequential order on the narrative. My answer to the question 'Why has Fusini translated the texts in this way?' is that her divergence from the original texts is partly due to her psychobiographical reading of Woolf's novels, according to which Woolf is a 'modern' writer (rather than a modernist writer) who suffered for the loss of her origin, the m/Mother, whom she strove to 'possess' all her life. This is how Fusini defines the tragic destiny of the modern man and the modern artist in her book *La passione dell'origine*. *Le onde* is the book in which Fusini's psychobiographical reading comes closest to her specific psychoanalytical interpretation of modernism. It does not seem surprising that, in this book, I have detected the highest number of shifts involving the erosion of 'through' processes and the addition of absolute statements (Appendix V). Indeed, Fusini believes that the symbolic language of modern writers (like Eliot, Joyce and Woolf) is absolute because it refers to something beyond reality and deals with an absence (1981: 141).

In her critical writings, Fusini hardly ever mentions Woolf's experimental strategies; she insists, instead, that writing for Woolf is a way of becoming whole and overcoming the fragmentation that she feels inside and outside her self (1986: 81-82). In her translations, however, she does not reproduce the interplay of wholeness and fragmentation that is so clearly marked in Woolf's texts. She is more inclined to re-

establish a sense of wholeness inside and around the characters, as a consequence of her idea that they live in a concrete and tangible reality. It seems that Fusini's textualization of the notion of wholeness aims to bring back the moment in Virginia's life that preceded the shock of her mother's death (and, subsequently, of her older sister Stella). The 'whole' represents the reunion of her family around a mother figure. In my analysis, I have shown that Fusini does not attempt to smooth out the strong impact of the emotional pain that was caused by the traumatic 'interruptions' in Woolf's life. For example, she does not reproduce the 'invisible webs' underlying the texture of Woolf's novels, whose aim is to hold the text together (such as the ABA pattern) by 'smoothing out the edges' of irreparable fractures. In the preface to *La signora Dalloway*, Fusini explains that the news of Septimus's death at Clarissa's party represents the absolute epiphanic moment of revelation for Clarissa: it is an interruption that, like a cut, breaks the continuity of her emotional and physical life, but, at the same time, reveals to her some truth about life and death (1993b: xxiii). I have shown that Fusini often amplifies the epiphanic effect of certain images by increasing the capacity of the object to overcome the subject. In *La passione dell'origine*, she explains that, with modernist writers like Eliot, the silence of the subject is a consequence of the overwhelming presence of object: the 'voracità dell'oggetto che divora tutto lo spazio al personaggio' (1981: 103).[1] This led me to conclude that her reading of male modernist writers may also have affected her translations of Woolf.

Moreover, I have pointed out that, to Fusini, the subject is a social subject in the Lacanian sense, namely the product of social constructs. She believes that the drama of separation from the mother can be healed through the relation with the other. However, her idea of relationship between the self and the other/Other diverges from the 'relational manner' that Patricia Waugh has identified as a constant trait of Woolf's view of life and of her narrative style (Section 2.3). Whereas the relational manner turns around the notion of 'merging', Fusini views relationships as marked by the tension between unity and separation. Indeed, Fusini places the chiasmus inherent in the notion of unity at the heart of human relationships: 'L'idea virile dello sviluppo [...] non vede, non nota, che l'indipendenza si afferma dentro le relazioni; che la separazione stessa

[1] In Eliot, Fusini explains, the overwhelming 'cosa' is the objective correlative: 'Il personaggio è alienato nel correlativo oggettivo, l'autore è fuori scena, il dialogo sostituisce il *cri de coeur*: perché paia che la scena si costruisca da sola' (1981: 81).

connette i separati in un vincolo che più forte non c'è' (1995: 33). I have demonstrated, however, that the notions of 'merging' and 'healing' are not transferred into her translations, where antagonism is often highlighted and individuals stand out single and solitary rather than dissolving into one another. Overall, Fusini puts the emphasis on separation and self-assertion (what is considered to be a male modernist trait) rather than self-dissolution (a female and a postmodernist attitude, according to Waugh). To her, separation from one's origin marks the rise of modern consciousness and of modernism. This counters her definition of Woolf as a spokesperson for female sensitivity, who possesses the ability to heal the 'frattura' opened in modern consciousness between mind and senses ('pensare col cuore').

At the end of my research, I have reached the conclusion that we should read Fusini's realist rewriting of Woolf's novels as her attempt to present a human subject that has found his/her origin and is therefore recomposed into a whole. Her rewriting 'blows life' into the empty subject by filling the void left in Virginia by the absence of her mother. Françoise Defromont has said that the 'book- mirror' gave Woolf the illusion of filling such a void (1992: 65-66). Indeed, I suggest that Fusini's translations fill that void for the readers, by presenting 'full' characters that can be reflected ('narcissistically', Defromont would say) in the book(s)-mirror. Her role as a translator, in relation to Woolf, recalls her interpretation of Lily Briscoe's position in relation to Mrs Ramsay: 'la Woolf vicino alla signora Ramsay mette l'operoso sguardo della pittrice. In tutti i casi il linguaggio opera un montaggio e, laddove la vita manca, viene *per arte* ricostruito, e la realtà mai consumata nella vita diviene reale nell'opera' (1981: 138, Fusini's italics). Fusini, like Lily, has successfully accomplished the task of 'ricostruire' Woolf's novels.

In my discussion, I have challanged Tim Park's assumption that 'mistakes' in Fusini's translation of *Mrs Dalloway* may be the result of language incompetence. This becomes clear if we compare Fusini to her own Queen Elizabeth I. In her novel *Lo specchio di Elisabetta*, the Queen translates Marguerite d'Angoulême's poem *Le miroir de l'âme pêcheresse* into French and changes the meaning of crucial elements of the original text. She is fascinated by her own mistakes and realizes that most of them involve gender and number: 'Per una che come me sapeva bene il francese, gli errori più interessanti erano proprio quelli più banali' (2002: 176). She refuses to translate the adjectives that

compare Christ's love to the love of a father, because she does not know of such love and she hates her father (p. 175). She overturns the meaning of the poem where Marguerite talks about those husbands who condemn their adulterous wives to death: 'Sbagliai, cioè il pronome, che diventò singolare; se proprio dovevo pensare a chi cerca vendetta, mi veniva a mente mio padre, non c'era niente da fare, a morte avrei mandato lui' (p. 176). I believe that, likewise, Fusini's 'errors' are often banal and that they may be considered as symptoms of certain beliefs or, possibly, unconscious fears. When I interviewed Fusini, I asked her to clarify a few examples of omission and a few inconsistencies in her translations. Like Queen Elizabeth, she looked surprised and interested at the same time; she accepted that a psychoanalitic investigation of her 'mistakes' could reveal some interesting findings about herself (Appendix II).

In trying to define Fusini's approach in relation to the many suggested by scholars in Translation Studies, I believe that the most apt is the one proposed by George Steiner, who, with great originality and insight, has defined translation from a metaphysical perspective. His *After Babel* has been criticized by feminists for portraying a patriarchal image of the translator as a perpetuator of the aggressive relationship of possessor (translator) and possessed (original text) (Chamberlain, 1992: 63-64). In his text, Steiner describes translation as a 'hermeneutic motion'. The term 'hermeneutic comes from the Greek *hermenia*, which was used by Aristotle to designate discourse that was meaningful because it offered an interpretation of events. Any translation, Steiner says, entails a cognitive and meaningful act of interpretation (1975: 313-14). Steiner's 'hermeneutic motion' has four stages: first, the translator has an intuitive trust in the meaningfulness of the text, which he derives from the trust he has in the coherence of the world. He proposes that 'there is something there' to be understood. Second, the translator becomes 'incursive and extractive' and 'ventures a leap': after trust, aggression comes. Using Heidegger's terminology, Steiner says that from *Erkentiss* (recognition) the translator moves to *Da-Sein*, meaning the 'thing there', which he attacks. Steiner also draws on Hegel, who believes that cognition is aggressive by nature, and Heidegger, who explains that any form of recognition and interpretation is 'a mode of attack'. Along the same lines, Steiner says that 'comprehension, as the etymology of the word shows, "comprehends" not only cognitively but by encirclement and ingestion' (p. 314). As a consequence of this 'engulfment' (note the analogy with Kristeva's and Fusini's 'phallic mother'), the 'shell' of the original text (the meaning of

the text) is smashed and the 'vital layers' are stripped (p. 314). The second stage of the hermeneutic motion is therefore an act of possession by the translator, which Steiner equates to erotic possession. The third stage is incorporation also known as 'domestication' or 'naturalization', namely an act of 'importation' that can 'dislocate or relocate the whole of the native structure' (pp. 314-15). In Steiner's words, 'The translator invades, extracts, and brings home' (p. 314). Steiner insists that the process of appropriation is two-way and, as a result of this interaction, both the possessed and the possessor are enriched. The final stage is one of restoration, during which the translator, who has 'come home laden', finds a new equilibrium to compensate for the state of 'off-balance' (because of his/her 'leaning towards the confronting text'). Steiner concludes that a translation is like a mirror, 'which not only reflects but also generates light' (pp. 316-17).

There are strong links between Steiner's and Fusini's own approach.[2] Steiner refers to Heidegger's existentialism and uses a terminology that often occurs in Fusini's critical works. Some feminist critics condemn Heidegger's philosophy, precisely on the basis that it upholds the patriarchal idea that authority rests on the belief that 'there is something there' we have to strive for; in other words, that there is a purpose that guides human actions and thoughts (Putino, 1992: 100). In my thesis, I have discussed how Fusini adopts the male perspective of privileging the 'product' over the process and of emphasizing absolute truths. I have also pointed out that she identifies 'la cosa', namely the object of desire, 'the thing', with the Truth or the absent mother that Virginia wants to possess and 'take home'. Moreover, the metaphor of the light that Steiner uses to define translation is also used by Fusini to describe her experience in translating *The Waves*: 'Io credo [...] di aver *letto* il testo che ho tradotto, di averlo *letto* per quasi due anni e passa con una intensità che m'ha accecato, ma non m'ha tolto la luce, che mi serviva a penetrare nelle sue ombre' (1998b: 285). It also recalls some effects of her translation shifts, whereby the objects often generate their own light, thus countering the nuance of transparency that Woolf attaches to things and reality (Section 5.12). In the light of these remarks, it is possible to describe Fusini's translations as the result of an

[2] George Steiner is well known to Fusini, who has recently reviewed his book *Lessons of Masters* (2003, Harvard University Press). She invites the public to read this inspiring book that Steiner has dedicated to Harvard University and to the idea of a lesson. She describes it as an example of 'uno specialissimo incontro tra chi insegna e chi impara' <http://www.iger.org/voci_fin_rec/rec_2004_05_01_s.htm> [accessed 10 Feb. 2006].

act of 'aggression' by the translator, who 'invades, extracts, and brings home'; they may not reflect the original texts, but they bring new light into the text and into the world. Indeed, translating inspired Fusini to write her own novels, because it brought her closer to 'l'atto sorgivo della parola creativa' (Appendix II). As Steiner explains (to use the metaphors of unity and separation that have accompanied us along this study), 'The reciprocity [between the translated text and the translation] is dialectic: new "formats" of significance are initiated by distance and by contiguity. Some translations edge us away from the canvas, others bring us up close' (1975: 317).

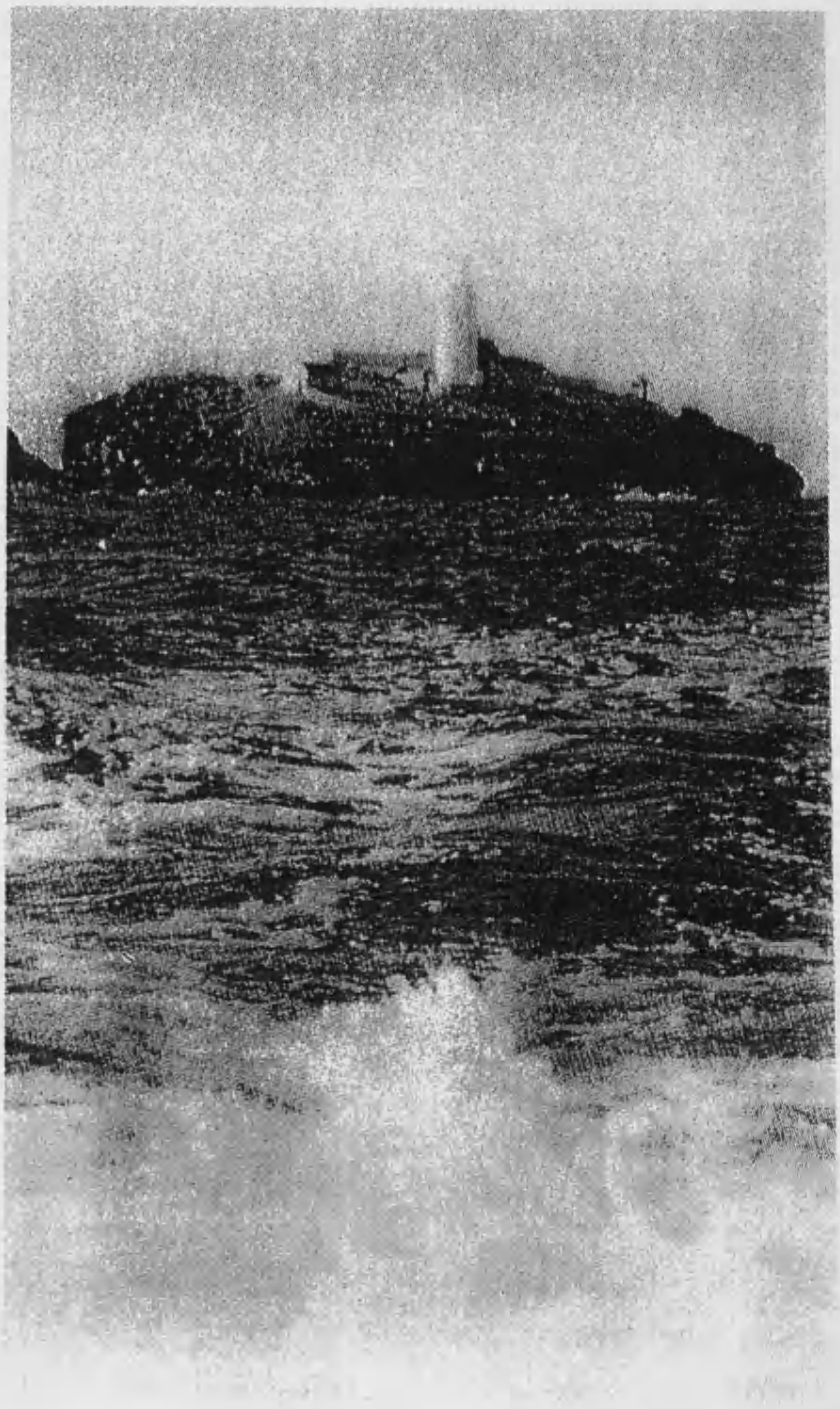
I would like to conclude with a note on the discussion of the significance of the act of translating itself from a gender perspective. In her article 'Gender and the Metaphorics of Translation', Lori Chamberlain outlines how the meaning of translation has been charged over the years with gendered connotations along the lines of the binarism 'male versus female': the original text, as the result of writing ('production'), is masculine; the translation, as the result of a 'derivative' act (reproduction), is feminine. This sexualized metaphorics of translation implies that patrilineal kinship is guaranteed by 'fidelity' to the original text. Chamberlain points out that, according to the often-quoted tag *les belles infidèls*, the offspring (the translations) are bound to be 'not beautiful' (1992: 58). She concludes that, in the struggle for the right of paternity, the translator must 'usurp the author's role' (p. 58): 'The transformation of translation from a reproductive activity into a productive one, from a secondary work into an original work, indicates the coding of translation rights – signs of riches, signs of power' (p. 66).[3] Translating, therefore, may be considered a transgressive act. As Rosemary Arrojo puts it, 'The recognition of translation as a form of *écriture*, as production rather than a mere recovery of someone else's meaning, which we owe to postmodern theories of language, is a key factor for politically active feminist translators' (1994: 149). Moreover, intertexuality makes it difficult to determine the precise boundaries of a text and disperses the very notion of 'origin' (Chamberlain, 1992: 68-69).

[3] Chamberlain believes that the mataphorics of translation reveals an anxiety about the myths of paternity, authorships and authority, and a 'profound ambivalence' about the role of maternity, 'ranging from the condemnation of *les belles infidèls* to the adulation accorded to the mother tongue' (1992: 63). Chamberlain, however, argues that translation should move beyond the oedipal struggles and offer alternative ways of complying with gender constructs. She believes that translation is 'overcoded' and overregulated' (in comparison to writing), precisely because it 'erases the difference between production and reproduction which is essential to the establishment of power' (p. 67).

Fusini's rewriting may, therefore, be interpreted as a feminist and postmodern enterprise. Indeed, if it is true that she has interpolated 'phallic mediations' in her translations, yet, her act of 'usurping' Woolf's novels and the intertextual quality of her reproductions may be read as an act of aggression/transgression against a patriarchal system that defines translation in terms of 'patrilineal kinship'. Overall, her translations may be described with Derrida's words: 'Translation is writing; that is, it is not translation only in the sense of transcription. It is a productive writing called forth by the original text' (1985: 153).

APPENDIX I


Universale Economica Feltrinelli
I CLASSICI
Traduzione e cura di Nadia Fusini



APPENDIX II

Interview with Nadia Fusini[1]

Elena Minelli: *Perchè ha deciso di tradurre prima 'To the Lighthouse' e poi 'Mrs Dalloway', invertendo l'ordine cronologico in cui questi romanzi sono stati scritti?*

Nadia Fusini: Penso che sia stato del tutto casuale ... c'erano delle traduzioni vecchie e la Feltrinelli mi ha chiesto di tradurre i suoi romanzi. Avevo fatto del lavoro di ricerca sulla Woolf, ne era nato un lungo saggio e poi del lavoro sulla scrittura femminile. Lavorando sulla Woolf, però, mi rendevo conto che sia *Mrs Dalloway* che *To the Lighthouse* presentavano una figura femminile, una donna scrittrice con certi tratti di sensibilità ... e ho detto va bè, bisogna ridarle la sua lingua. E quindi sono partita da *Mrs Dalloway* che è il testo in cui, per la prima volta, si afferma il modernismo della Woolf [...] *Mrs Dalloway* e *To the Lighthouse* sono romanzi anche molto godibili, cioè non sono romanzi complicati dal punto di vista della fruizione, c'è lo *stream of consciousness* ma non è di un tipo che impedisca al lettore comune di seguire. Per *Le onde* invece il discorso è più complesso ...

E. M.: *Lei però ha dichiarato in un'intervista che 'Le onde' è il libro che le è piaciuto di più.*

N. F.: Sì, *Le onde* mi è piaciuto da morire perchè è veramente un grande poema sulla lingua. Certo dal punto di vista di un romanzo penso che il più bello sia *Al faro*, perchè c'è un'emozione molto profonda. Però, già lei lo vede dai titoli, perchè intitolare *To the Lighthouse*, *Gita al faro*? Perchè in qualche modo si leggeva un romanzo e si individuava un tema, un intreccio. Si diceva, 'qual'è il problema del faro?': è di andare al faro. Ora, 'gita' non c'è in inglese, mentre appunto il problema è che la Woolf, lo dice, basta leggere i suoi *Diari*, che lei non scrive a intreccio ma scrive a ritmo. E poi è vero, sì, che in *Mrs Dalloway* lei ha un uso delle tre unità, di luogo di tempo di azione, perfetto, però è anche vero che, se uno ascolta bene, in quelle unità di tempo entrano tutti i tempi, cioè entrano tutti i tempi del passato. Quindi lei, diciamo, utilizza delle forme che sono non tanto tradizionali, ma essenziali alla costruzione narrativa. Le deforma però. Anche se, almeno in *Mrs Dalloway* e *Al faro*, l'impatto, diciamo decostruttivo, non è tale che impedisca la relazione col lettore. Lei questo ce l'ha in mente, lei vuole comunicare al lettore. Con *Le onde* l'esperimento va un po' più avanti, c'è questo orchestrare di voci ... in effetti è anche il libro più difficile.

E. M.: *Perchè ha scelto di mettere in copertina l'immagine di Virginia Woolf anzichè un faro, come hanno fatto altri traduttori italiani?*

N. F.: Ma, diciamo che è stata una scelta solo in parte mia, perchè poi le copertine le decidono anche altri. Ma io ho approvato. Cioè, in copertina c'è lei con il vestito di sua madre, che mi pareva molto importante perchè quello è un libro sulla madre, e metterci un faro francamente mi sembrava proprio un simbolo fallico di una tale volgarità freudiana che non avrei mai voluto ... mentre invece mi sembrava importante mettere a

[1] The interview was conducted on 11 April 2003 at Fusini's house in *Campo dei Fiori*, Rome.

tema innanzitutto una presenza femminile, che nel romanzo è fondamentale, e poi una presenza di tipo materno.

E. M.: *Nella sua traduzione di 'To the Lighthouse' ho notato che a volte questa madre assume un ruolo di controllo. Mi riferisco per esempio a come traduce il verbo 'to merge' nella scena del dinner party, 'legare', che è molto forte. Mi chiedevo se ci fosse una ragione.*

N. F.: Sì, allora, diciamo che una volta in un Convegno a Venezia, dove parlavamo appunto della traduzione, qualcuno mi disse che avevo dato proprio, semplicemente con la traduzione, un'interpretazione fortemente modernista della Woolf. E questo è vero, nel senso che io ho voluto farlo proprio consapevolmente, ho voluto sottolineare fortemente il ruolo fondamentale che ha avuto la Woolf nel modernismo. Quindi ho cercato una fedeltà che in italiano non si notava perchè se lei prende le traduzioni sia della Celenza che dell'Alessandra Scalero, e poi della Banti che ha tradotto *Jakob's Room* – Banti è una scrittrice –, loro la interpretano secondo delle categorie di scrittrice femminile, e quindi un pò svagata con dei temi sentimentali. Ecco, per me non è così.

E. M.: *Vorrei capire meglio cosa intende per modernismo della Woolf.*

N. F.: Io intendo che lei ha una concezione del romanzo fortemente innovativa, come una forma di sperimentazione linguistica, mentre quelle la mettevano nel tardo ottocento capisci ... come dire Joyce è tutto *Dubliners*. No, ci sono i *Dubliners* ma poi comincia il Joyce modernista, cioè quello che deve riformulare la macchina del romanzo. La Woolf parte con un taglio appunto, se vuoi, di scrittura tradizionale, come *Night and Day* e *The Voyage Out* ma poi la spinta è verso una forma nuova. Ma lei questo lo dice nei *Diari* fortissimamente, 'come lo chiamerò, non è un romanzo, che cos'è un romanzo?', cioè lei si interroga proprio sul mezzo che usa. Questo è il modernismo, cioè lo scrittore che è consapevole di utilizzare un mezzo, un *medium* linguistico, e che è consapevole dell'artificio. E lei lo è. Allora, io questo volevo ridare, quindi dare una lingua più ... cioè rispettare tutte le piccole o grandi strategie che lei mette in piedi.

E. M.: *Ho notato che usa un registro abbastanza colloquiale nelle Sue traduzioni. Ad esempio, usa spesso l'espressione 'quella cosa lì', che è anche una forma dialettale. Anche questo fa parte del ridare la voce originale alla Woolf?*

N. F.: Sì, ho voluto rispettare quel registro nella Woolf perchè c'è quel registro colloquiale di riprendere anche proprio i modi della conversazione, e questo andava rispettato. Io ho cercato di esprimere il massimo di fedeltà alla sua sperimentazione, alle prove che stava facendo, perchè poi io penso che la traduzione sia, intanto, un lavoro interessantissimo quando lo si fa non come mestiere. Io ho potuto tradurre così la Woolf perchè quel tradurre andava insieme a una conoscenza critica, ad una partecipazione anche della mia parte di critico letterario. Tu dicevi prima femminismo-psicanalisi-traduzione,[2] bèh, tutti questi aspetti ci sono nella mia traduzione. Io ho una formazione psicoanalitica, ho un grande interesse alla psicoanalisi come ascolto del linguaggio, e all'analisi del testo letterario, e ho una pratica e un'esperienza di femminismo. Quindi, diciamo che queste tre parti confluivano. E guarda caso vado a incontrare una scrittrice per la quale queste tre cose sono molto unite, perchè la Woolf è una scrittrice, una

[2] Fusini refers to an e-mail I sent her before my interview, in which I had outlined the interdisciplinary study I was undertaking.

saggista, una straordinaria conoscitrice della mente. È una donna che ha una grande attenzione alla psiche, anche se non da psicoanalista in senso classico. Quando lei costruisce il suo personaggio ha una grande sensibilià nel seguire i movimenti della psiche, sicuramente di quella femminile.

E. M.: *Secondo Lei, in quale libro la Woolf rappresenta meglio la psiche femminile?*

N. F.: In *Al faro* riproduce molto meglio la figura della madre, perchè nella *Dalloway* c'è l'aspetto materno, ma c'è soprattutto l'aspetto verginale del femminile. La signora Dalloway non è materna, o è materna in un modo molto astratto, perchè diventa un simbolo di femminilità, un simbolo diciamo della mondanità, della *hostess*. Però è anche una specie di Madonna, che con il suo manto accoglie tutti i pellegrini. Chiaramente l'aspetto materno più complesso e complessivo lo troviamo nella signora Ramsay.

E. M.: *Nei Suoi saggi Lei dice spesso che per Woolf la figura della madre è una mancanza. Mi vorrebbe spiegare meglio cosa intende?*

N. F.: Ma, diciamo che, siccome la Woolf era una donna di una intelligenza straordinaria, lei capisce che il simbolo più vero, più autentico, anche più potente del femminile è la madre. Donna è in quanto madre. La donna non ha simbolo perchè il Fallo è un simbolo maschile. Mentre per l'uomo il fallo è il suo organo più diretto perchè, anche se il Fallo non è il pene, però è legato a quella parte lì. La donna non ha simbolo, il potere si rappresenta con un simbolo che è maschile. Se non in quanto madre. La potenza femminile è il materno. Il che non vuol dire che consiste soltanto nel fare i figli. Perchè vedi, per esempio la Thacher, per dirne una, in fondo un modo in cui ha funzionato il suo potere è perchè lei ha fatto baluginare davanti agli occhi dei suoi ministri e dei suoi sudditi il fantasma dell'istitutrice cattiva, cioè della madre cattiva che bacchetta. Ci dev'essere un fantasma che sostiene una posizione di potere. Per l'uomo il fantasma è già lì, perchè è il Fallo, è il Padre, il Dio, il Creatore eccetera. La donna, in fondo, non può non evocare questo momento di assoluta potenza femminile, che è l'essere madre, aver dato vita. Quindi, in un certo senso, per assenza intendo che questo fantasma circola, e circola molto per la Woolf, la quale non è madre nel senso della procreazione, però questo fantasma materno è molto presente nei suoi scritti. E poi, naturalmente, è madre dei suoi romanzi. Come tutti gli scrittori ci confermano, l'opera viene proprio generata. La mente del creatore, che è ermafrodita perchè non è più nè uomo nè donna, si fa grembo e ospita per dei mesi questa creatura che poi fa nascere.

E. M.: *Nel Suo saggio 'Virginia o del tremore', Lei parla dell' invidia che la Woolf giovane provava per la sorella Vanessa, che era madre...*

N. F.: Sì, sicuramente sente di avere realizzato poco quell'aspetto della sua femminilità, diciamo reale. Però questo fantasma è qualcosa anche che la sostiene. Penso che, appunto, lei si fa materna quando scrive, dunque il suo pensiero continua a tornare a quel punto di potenza femminile.

E. M.: *A proposito di autorità materna, come vede la Sua posizione all'interno di gruppi femministi italiani, come ad esempio il gruppo di Diotima, che ha discusso a lungo del materno come un'autorità che va recuperata.*

N. F.: Io penso che quello che mi separa da Diotima, da Muraro eccetera, è che per me questo non è un programma politico, un programma di gruppo. Credo che ogni donna intelligente che si pone la questione del suo essere donna potrà riconoscere quanto potere, quanta potenza le deriva da questa figura, quanto anche se ne può discostare. Però, voglio dire, non può essere un programma politico. È un momento della propria autoconoscenza, della conoscenza di sé e di quanto si sta a proprio agio in certi modelli. E, non a caso, poi queste di Diotima sono fortemente avverse alla mescolanza, sono un gruppo lesbico ... io amo la contaminazione, la mescolanza, non penso che tutti gli uomini siano fascisti o maschilisti. Ecco, credo che sia più un'acquisizione personale, una domanda che ogni donna porta dentro di sé per ritrovarsi poi dentro il suo corpo e per rivedere i valori che le dà la società. Ognuno di noi è fatto di natura e di cultura, e la cultura serve soprattutto a farsi delle interrogazioni rispetto alla cosiddetta naturalità.

E. M.: *Che differenza c'è, secondo Lei, tra Simbolico e Immaginario femminile?*

N. F.: Diciamo che l'Immaginario è tutto ciò che è preso nella rete dell'io, un registro di immagini, di proiezioni. Il Simbolico, io credo sia qualcosa di più consistente, più oggettivo. C'è la realtà con i suoi oggetti e le sue cose, c'è un investimento, l'Immaginario, del soggetto rispetto a queste cose, e c'è poi un ordine simbolico che è sopra il soggetto, per cui non sono io che decido che la torre è un simbolo fallico. Come non sono io che decido che la torre esiste o meno, io nasco e la trovo, dopodichè qualcuno mi dice che quello è anche un simbolo e che ha valore. Ecco, tutto il registro immaginario è, secondo me, il registro dell'investimento personale e affettivo, cioè come assorbo io la realtà, il simbolo, nella mia esistenza.

E. M.: *Si riferisce alla definizione Lacaniana dei tre registri?*

N. F.: Sì, forse sì, in fondo è Lacan che ha fatto questo grande sforzo di teorizzare questi tre registri ... e per ragionare io devo tenere presente questi tre movimenti.

E. M.: *Lei è stata definita Kristevana in una recensione a un suo romanzo. Pensa di essere stata influenzata da Kristeva?*

N. F.: Veramente per me la Kristeva non ha avuto una grande influenza, ho letto le sue cose, è una donna molto interessante, molto intelligente ma certamente non l'ho mai nè studiata nè ho percepito una grande influenza da parte sua. Certamente, invece, un certo tipo di psicoanalisi lacaniana è stata più influente per me, una certa lettura di Lacan che io trovo uno straordinario pensatore.

E. M.: *Quindi lei non si schiera dalla parte delle femminite che hanno criticato Lacan*?

N. F.: Ma ... intende dalla parte di Cixous, Irigaray ... no, certamente no. Io penso che probabilmente lì c'era anche un conflitto di potere. Ecco, io non sento un conflitto con il mondo maschile. Forse, poi, il potere del discorso mi interessa fino a un certo punto. Mi interessa conservare una libertà, ma non mi interessa dire la parola definitiva o combattere per dire che io ho ragione e che l'altro ha torto. Mi interessa che si mantenga la libertà di poter parlare.

E. M.: *E cosa ne pensa di Lou Andreas Salomé? La cita spesso nei suoi saggi.*

N. F.: Salomè mi piace molto perchè è una donna, appunto, di grande libertà. E anche lì, vede... in fondo se vado a guardare a me piacciono molto le donne solitarie, che sia lei, che sia la Arendt, che sia la Simone Weil. Non mi piacciono i capi gruppo, però attingo con molto piacere, diciamo, al pensiero vivo di qualcuno che, da solo, senza doversi fare gruppi e schieramenti eccetera pensa, pensa a partire dalla propria esperienza. Questo è quello che mi ha portato a essere molto vicina a un certo tipo di femminismo.

E. M.: *Salomé vede la donna come vincente nel rapporto con l'uomo. Condivide questa visione della femminilità?*

N. F.: Certe immagini che lei dà sono molto belle, sono molto rivalutative di certi aspetti, che invece erano stati pensati come negativo, vuoto, mancanza. Ecco, lei in qualche modo, invece, ci dà un'immagine del femminile che, riprendendo anche certi stereotipi, se vogliamo ... però gli cambia di valore, gli cambia di segno ... una certa, come dire, pigrizia o lentezza del femminile viene affermata come completezza. Cioè, ha dei modi di rivalutare certi valori che io trovo molto interessanti. Insomma, che ci sia qualcosa del femminile che fa invidia all'uomo, lei lo spiega molto bene.

E. M.: *Torniamo alle traduzioni della Woolf. Mi chiedevo perchè lei non ha mai tradotto i suoi saggi femministi, come ad esempio 'Una stanza tutta per sé'.*

Perchè quello era tradotto benissimo, così come *Le tre ghinee*. Il mio criterio era soltanto di rifare quello che era brutto. Lo scopo dell'edizione dei Meridiani, che ho curato, era di rifare le traduzioni per ristabilire il tono vero della voce della Woolf. Ma là dove le cose erano fatte bene io ho lasciato così. Poi, il femminismo della Woolf, per me, non è tanto una bandiera ideologica. L'interesse che lei mi ispira è nel fatto che lei è femminista nel modo in cui scrive. Ci fa percepire che c'è un modo di mettersi di fronte alla realtà che è diverso. Quello è interessante, no?

E. M.: *E come definisce questo modo femminile di scrivere?*

N. F.: Bèh, diciamo come sono state rappresentate le donne. Prendi ad esempio Molly Bloom o Madame Bovary, bellissimi personaggi femminili, ma sono un po' delle maschere del femminile. La Woolf invece, chi ti racconta? Quale donna ti rappresenta? Non ha bisogno di inventarsi Anna Karenina, in fondo nell'immaginario maschile questa donna è sempre una grande lussuriosa, la grande meretrice di Babilonia, oppure è la Maddalena, non so come dire. In fondo la Woolf ti porta sulla scena un modo di vedere il femminile che è appunto ... se si prende ad esempio la signora Ramsay, così giunonica così demetrica ... la Woolf alla fine ti fa vedere che c'è un modo di relazione con la realtà che è fatto di sensibilità e di intelletto. Cos'è che lei chiama femminile? Cos'è che lei dà alla posizione femminile che non ha quella maschile? In *Al faro* è evidente: il signor Ramsay è appunto il pensiero logico razionale, la signora Ramsay è il pensiero alla Heidegger, è il pensare col cuore ...

E. M.: *L'intuizione?*

N. F.: L'intuizione, certo, che però è sposata anche con l'intelletto che è una forma superiore perchè è una forma che unifica. Cioè, la grande dissociazione della sensibilità, che Eliot, il poeta, rinviene, diciamo la grande malattia, direbbe Freud, della modernità,

la dissociazione della sensibilità, nella Woolf è curata, è sanata, è riparata dalla donna. La donna è capace di questo.

E. M.: *Quindi secondo Lei la scrittura poetica è essenzialmente femminile?*

N. F.: Sì, perchè è una mente creativa, è una mente che crea e per creare bisogna mettere in gioco sia la materia che lo spirito. Poi, la Woolf lo chiama androgino perchè bisogna mettere insieme sia il maschile che il femminile nel senso dei grandi archetipi, diciamo dove il maschile è il cervello ... ma in realtà l'aspetto unificante è proprio questa conoscenza sensibile. Insomma, la cosa interessante, però, è che questa ricerca di una unità dei vari aspetti che sono parte dell'uomo, l'artista del Novecento li vuole unificare. Non so, Franz Martin, il pittore, è lui credo che dice che bisogna *denken mit Herzen*, 'pensare col cuore'. Pensa ad esempio a tutto il lavoro che fa Heidegger sui poeti. Questo è un filosofo, che ha a cuore le grandi questioni della filosofia occidentale, l'essere, il non essere, l'ontologia. Però poi da chi va a cercare? Si pone il problema di un tipo di attività che nell'uomo vivente non può non includere tutti gli aspetti, perchè noi non è che sentiamo con i sensi e pensiamo con il cervello, ci dev'essere una unità. Ecco, la Woolf fa soggetto di questa nuova conoscenza, di questo nuovo modo di conoscere, la donna. È qualcosa che appartiene a lei, cioè appartiene a Clarissa ma non appartiene a Richard, e in fondo nemmeno tanto a Peter Walsh, che è alla fine più un sentimentalone, diciamo, che un uomo che sente e che pensa in modo unito.

E. M.: *E Mrs Ramsay, la madre, ha queste caratteristiche?*

N. F.: Sì, lei ce l'ha moltissimo ... la signora Ramsay pensa col cuore, non c'è dubbio.

E. M.: *E Lily Briscoe?*

Lily Briscoe è la rappresentazione, se vuoi, di un certo tipo di donna moderna, una figura dell'emancipazione che si è dovuta, un po' come le Amazzoni, tagliare il seno, tagliare questa mammella che dà il latte, per esistere. Ed è un destino sicuramente della donna moderna, quello appunto di far seccare un certo tipo di femminilità.

E. M.: *Secondo Lei la donna deve sacrificare questo aspetto della femminilità?*

N. F.: Ah no, alla donna emancipata che cosa si è chiesto? Di essere come un uomo. Di essere donna e agire nel mondo secondo i modelli dell'efficienza e della prestazione, no? Ecco la donna ha dovuto anche fare quello ... è la storia dell'emancipazione, seguire un modello maschile, cioè il voler tenere insieme la libertà e l'essere donna, cioè ... che non vincesse il modello maschile.

E. M.: *E questo, secondo Lei, si vede in Lily?*

N. F.: Sì, secondo me la Woolf sente ... certo che Lily ... oppure vede quell'aspetto. Poi, non so, certamente lei ha invidia, questo lo dice proprio, nei confronti di una vita diversa, di Vita Sackville West o della sorella, che sono donne che so ... la procreazione eccetera, e lei ha sempre qualche turbamento rispetto a questo.

E. M.: *Vorrei entrare in un discorso più tecnico riguardo alla traduzione. Ho notato una certa mancanza di regolarità in come traduce l'aggettivo 'erect', come le avevo già accennato nella mia e-mail.*

N. F.: Devo dire che mi ha molto incuriosito questo. Però devo anche deluderla perchè ... non so ... non mi sono proprio resa conto.

E. M.: *E riguardo all'omissione in questa frase di 'To the Lighhtouse'?*

> You will be as happy as she is one of these days. You will be much happier, she added, because you are my daughter, she meant; **her own daughter must be happier than other people's daughters.** (TL: 119)
>
> Anche tu sarai felice come lei un giorno. Sarai ancora più felice, perchè sei mia figlia, voleva dire. **[omission]** (AF: 124)

N. F.: Ma questa mi è sfuggita, secondo me non l'ho vista, non me ne sono resa conto. Però diciamo che io quando ho iniziato a tradurre, non è che avessi dei principi o una teoria della traduzione in testa, però l'istinto era ... io volevo far sentire la voce della Woolf, che pensavo non si sentisse in italiano. Questa figura della Woolf, del santino della scrittrice femminile e sensibile, a me non convince. Il mio lavoro è stato un lavoro in fondo di interpretazione della Woolf, di conoscenza e di intimità, e la traduzione mi piace come esercizio perchè, come dire, la vicinanza più intima che si può avere con uno scrittore. Perchè quando leggi, per quanto tu stai attento, l'occhio è veloce, e a volte magari non capisci bene, ma vai avanti perchè sei presa da un ritmo, da un intreccio, da una storia che va, quindi anche il lettore più attento scivola. Ma quando lo devi trasferire in italiano, allora non c'è Cristo ... questo vuol dire che tu arrivi a chiederti, ma perchè accanto a questa parola mette quest'altra? Arrivi molto vicino al meccanismo creativo di uno scrittore, poi non è detto che tu lo sappia ridire. L'unico criterio che avevo è che se lo scrittore aveva scelto quella parola, quella bisognava tradurre. E sicuramente ci sono molti sinonimi, ma io sceglievo di rimanere fedele a quella parola. Ti faccio un esempio, 'children' per me è 'figli' e non 'piccini', è un sinonimo, ma avrebbe detto 'little ones' se voleva dire 'piccini'. E in più, una volta scelto un termine ... ad esempio, se 'cry' io lo traduco 'urlare', lo tradurrò sempre così, senza usare sinonimi. E poi il problema è che in italiano a noi danno molto fastidio le ripetizioni, cosa che non è vero per gli inglesi. Allora, per esempio, un problema di *Le onde* era di questa 'darkness, darkness, darkness'. In italiano dà fastidio, ma l'inglese non sente questo come un difetto. Io non volevo tradurre una volta 'buio', una volta 'tenebra' una volta 'oscurità', come fanno di solito i traduttori. Io non volevo fare così, se una volta avevo deciso che 'darkness' era 'oscurità' dovevo ripetere quella parola per far capire che lei la ripeteva. Però dava fastidio e allora il mio modo di risolverlo era farla scivolare nella frase in modo che non fosse troppo vicino. L'altro principio che avevo era di rimanere il più vicino possible alla parola che lei usava, anche dal punto di vista etimologico. Siccome, poi, l'inglese e l'italiano non sono come l'italiano e il cinese, ma c'è un comune riferimento, per cui molti termini l'inglese li deriva dal ceppo greco-latino, allora se possible io volevo stare vicino alla parola originale. La cosa più difficile è tutta la sostanza idiomatica della lingua, lì veramente tocchi l'intraducibilità. Forse ha ragione Tim Parks che a un certo punto dice, perchè traduce 'What a lark' 'What a plunge' in questo modo? certo non è una traduzione felice, ma che potevo dire? 'Che allodola'?. Cioè ... voglio dire, io so benissimo che cosa vuol dire. Però 'What a lark'

all'inizio doveva essere una metafora, anche se l'inglese non lo sente più adesso, qualcosa che si alza verso l'alto con uno *ssshhh* ... bellissimo, no? 'what a plunge' è il contrario, e naturalmente è il ritmo del romanzo, lo so benissimo. È lei 'what a lark', lei è l'aspetto comico, come dice la Woolf, che la vita poi alla fine è commedia, nel senso che tutto torna. L'altro è il tragico, 'what a plunge', il tuffo che poi è Septimus che poi si butta dalla finestra. Allora io ho sostituito 'Che gioia, Che terrore', ho sostituito l'immagine con un concetto. È vero, non è felice.

E. M.: *Nel leggere le Sue traduzioni mi sono accorta che lei spesso elimina questi movimenti 'su e giù' e li trasforma con delle scene statiche che fanno vedere il risultato di un'azione anzichè il processo. Ad esempio 'lui era lì' invece di 'he came down'. L'ho notato e, come Lei quando traduce la Woolf, mi sono chiesta se ci potesse essere un motivo, anche magari inconscio, per queste Sue scelte.*

N. F.: Hai ragione, in un certo senso è vero che un'analisi di questo tipo che fai tu ti porta a rifare lo stesso percorso che ho fatto io, certo. Ecco, un'altra convinzione che io ho riguardo alla traduzione è che bisogna far spazio nella propria lingua alla lingua dell'altro. Quindi tendo più a sacrificare l'italiano che l'inglese, cioè a far assumere all'italiano delle movenze che non gli sono proprie, piuttosto che sacrificare l'inglese. Però fino a un certo punto, perchè non voglio offendere la mia lingua. Perchè devo costringere la mia lingua a delle mosse che non le sono consentite? Ecco, premetto un punto di assoluta importanza: io so che, e questo bisogna averlo molto presente quando si traduce e quando si pensa a un testo in una lingua originale, che quel testo è nato in quella lingua, non c'è Cristo ... vuol dire che in italiano non si può scrivere *Al faro*, diciamo la verità, perchè nessuno l'ha scritto ... scusa, perchè l'hanno scritto in inglese. Quindi io sto obbligando la mia lingua a ricevere qualcosa che non è naturale. Sono disposta a fare delle forzature, però fino a un certo punto ... è chiaro che qualche cosa si perde pur cercando di fare spazio il più possibile. L'altra cosa è di non tradurre il concetto, l'idea, perchè ci sono molte traduzioni in cui il traduttore ha capito cosa vuol dire lo scrittore e lo dice afferrandosi più al concetto che all'immagine dello scrittore. E a volte va bene anche fare così, perchè forse è più importante far capire quello che lui vuol dire. Certo sono traduzioni un pò saggistiche, di spiegazione che non rendono il potere visivo a volte. Come 'what a lark, what a plunge', certo è così, io vedevo l'immagine ma non sapevo come tradurre, come dire, 'che tuffo'? Scalero traduce con 'che voglia matta di saltare'. Questo toglie proprio 'what a plunge', mette insieme l'idea di 'what a lark', di allegria e spasso, e che salto invece ... qui è proprio il movimento. Io invece ho pensato al comico e al tragico.

E. M.: *Cambiando discorso, Lei è d'accordo con Tim Parks quando afferma che la figura del traduttore è considerata di second'ordine e può adombrare quella dello scrittore. Nel suo caso, ad esempio, perchè Lei, come Tim Parks, è sia una scrittrice che una traduttrice.*

N. F.: Ma, secondo me francamente no. Io lo sento come qualcosa che mi serve ad approfondire la mia conoscenza degli scrittori ... io, tra l'altro, ho tradotto più che altro poesie, a parte la Woolf. La Woolf semmai ha sollecitato in me un'urgenza di provare la scrittura narrativa *tout court*. Io ho sempre scritto saggistica in un modo molto eclettico, diciamo che la vicinanza con l'atto sorgivo della parola creativa ha sollecitato in me il desiderio di ripetere quella prova ... pensala proprio come una prova, cioè voglio provare a vedere se riesco a fare della lingua questo miracolo.

E. M.: *E qual'è il Suo romanzo che Le piace di più?*

N. F.: Ma quello che mi piace ancora di più di tutti è il primo, *La bocca più di tutto mi piaceva* ... non lo so mi piacciono e non mi piacciono tutti quanti. *Lo specchio di Elisabetta* mi è piaciuto molto.

E. M.: *Se Lei volesse consigliare un Suo libro a qualcuno che ama la Woolf, che libro le, o gli, consiglierebbe?*

N. F.: Direi *Lo specchio di Elisabetta.*

APPENDIX III [1]

Erect/straight/upright

ST
And they [men] stood even **straighter** and removed their hands, and seemed ready to attend their Sovereign. (MD: 21)
TT
Immediatamente si fecero **più dritti** disgiunsero le mani, e sembrò che fossero pronti a servire Sua Altezza. (SD: 15)

ST
and he [Mr Bowley] raised his hat as the car turned round [...] and stood very **upright.** (MD: 23)
TT
Si tolse il cappello quando la macchina girò nel Mall e [...] rimase **ritto in piedi.** (SD: 16-17)

ST
Clarissa sat very **upright**; drew in her breath. (MD: 50)
TT
Clarissa sedeva ben **dritta**; inspirò. (SD: 39)

ST
Lady Bexborough, she said once, held herself **upright** (so did Clarissa herself [...] she was **straight** as a dart, a little rigid in fact). (MD: 85)
TT
Lady Bexborough, una volta disse, si teneva **dritta** (così faceva Clarissa [...] stava sempre **dritta** come un fuso, un po' rigida addirittura). (SD: 68)

ST
Miss Kliman took another cup of tea. Elizabeth, with her oriental bearing, her inscrutable mystery, **sat perfectly upright**; no, she did not want anymore. (MD: 145)
TT
La signorina Kilman si verso un'altra tazza di tè. Elizabeth, col suo portamento orientale, il suo inscrutabile mistero, sedeva perfettamente **dritta**; no, non ne voleva più. (SD: 118)

ST
Holding her black parasol **very erect.** (TL: 14)
TT
Tenendo **ben dritto** il parasole. (AF: 39)

[1] The examples Appendices I, II and III are divided into sections and listed in alphabetical order. Within each section, examples are listed according to the chronological order of Woolf's novels (*Mrs Dalloway*, *To the Lighthouse* and *The Waves*) and of the page numbers in which they appear.

ST
She [Mrs Ramsay] bore about with her, she could not help knowing it, the torch of her beauty; she carried it **erect** into any room. (TL: 47)
TT
Diffondeva tutt'intorno la fiamma della bellezza, come faceva a non saperlo? La portava **alta** in ogni stanza in cui entrava. (AF: 66)

ST
It seemed now as if, touched by human penitence and all its toil, **divine goodness** had parted the curtain and displayed behind it, single, distinct, **the hare erect;** the wave falling; the boat rocking, which, did we deserve them, should be ours always. (TL: 139)
TT
Sembrava ora che, commossa dal pentimento e dalla fatica umana, **la bontà divina** avesse schiuso il sipario, mostrando chiari e distinti **la lepre eretta,** l'onda che cade, la barca che rulla – cose che, ne fossimo degni, sempre dovrebbero essere nostre. (AF: 141)

APPENDIX IV

ABA patterns

ST
For she [Reiza] could stand it no longer. Dr Holmes might say there was nothing the matter [...]
Far was Italy and the white houses [...]
'For you should see the Milan gardens', she said aloud. But to whom? (MD: 27) TT
TT
Non ce la faceva più. Il dottor Holmes dicesse pure che non c'era da preoccuparsi [...]
L'Italia, con le case bianche [...] **com'era lontana!**
'Dovreste vedere i giardini di Milano,' disse ad alta voce. Ma a chi? (SD: 20).

Cohesive links between the characters' speeches

ST
'**Yet** we scarcely breathe'. (TW: 157)
TT
'Riusciamo a malapena a respirare'. (LO: 171)

Factual for

ST
The Crush was terrific for the time of the day. Lords, Ascot, Hurlingham, what was it? She wondered, **for** the street was blocked. (MD: 20)
TT
C'era una ressa tremenda per quell'ora del giorno. Lords, Ascot, Hurlingham, che cosa sono al confronto, si chiese, **perchè** la strada era completamente bloccata. (SD: 14)

ST
for in all the hat shops and tailor' shops strangers looked at each other and thought of the dead. (MD: 21)
TT
perchè in tutti i negozi di cappelli e di abiti degli estranei si guardarono e pensarono ai caduti. (SD: 15)

ST
For Dr Holmes had told her to make him notice real things. (MD: 29)
TT
Perchè il dottor Holmes le aveva detto di fargli osservare le cose reali. (SD: 21)

ST
To look at, he [Septimus] might have been a clerk, but of a better sort; **for** he wore brown boots. (MD: 93)
TT
A guardarlo, poteva essere un impiegato, ma della miglior specie; **perchè** portava delle scarpe marroni. (SD: 74)

(Non)-factual for

ST
He [Peter] had a sudden revelation. 'She will marry that man,' he said to himself. He didn't even know his name.
For of course it was that afternoon, that very afternoon that Dalloway had come over. (MD: 68)
TT
D'improvviso ebbe la rivelazione. 'Sposerà quell'uomo,' si disse. Non ne conosceva neppure il nome.
Dalloway era arrivato proprio quel pomeriggio, sì quel pomeriggio e Clarissa lo aveva chiamato. (SD: 54)

ST
(**for** they used to get together in the vegetable garden and compare notes). (MD: 81)
TT
(**dopo** di solito si trovavano nell'orto a scambiarsi le loro impressioni). (SD: 65)

ST
For he had launched there once. (MD: 82)
TT
Sì doveva aver cenato una volta. (SD: 65)

ST
For he [Peter] would say it with so many words, when he came into the room. (MD: 128)
TT
Gliel'avrebbe detto senza mezzi termini, appena entrato nella stanza. (SD: 104)

ST
He wrote to his mother; otherwise he did not suppose he wrote one letter a month, said Mr. Tansley, shortly.
For he was not going to talk the sort of rot these people wanted him to talk. (TL: 93).
TT
Scriveva alla madre, altrimenti no, non scriveva neppure una lettera al mese, disse Tansley, conciso.
A lui non andava di dire sciocchezze che gli altri volevano da lui. (AF: 103)

Future tense

ST
They triumph. They will make it impossible for me always to read Catullus in a third-class railway. (TW: 48)
TT
Vinceranno loro. Mi renderanno impossibile leggere Catullo, in questa carrozza di terza classe. (LO: 50)

ST
Let me visit furtively the treasures I have laid apart. (TW: 71)
TT

Andrò furtiva a visitare i tesori che ho messo da parte. (LO: 75)

ST
Each time the door opens I am interrupted. I am not yet twenty one. **I am to be broken.** I am to be derided all my life. **I am to be cast up and down among these men and women.** (TW: 72)
TT
Ongni volta si apre la porta mi interrompono. Non ho ancora ventun anni. **Verrò domata. Sarò derisa** per il resto dell'esistenza. **Sarò sbattuta** tra questi uomini e queste donne. (LO: 75)

Self-awareness

ST
He knew that she was trying to tease him for some reason; she didn't want to go to the Lighthouse with him; she despised him: so did Prue Ramsay; so did they all. (TL: 94)
TT
Per qualche ragione lei cercava di canzonarlo, **lo capiva**. Non voleva andare al faro con lui, lo disprezzava; e anche Prue Ramsay lo disprezzava. Tutti lo disprezzavano. (AF: 104).

ST
Lily Briscoe **knew all that.** (TL: 99)
TT
Lily **se ne accurse.** (AF: 108)

ST
All his [Mr Ramsay's] love, all his reverence had returned; and she [Mrs Ramsay] **knew it**. (TL: 109)
TT
Tutto il suo amore e la sua ammirazione per lei erano tornati, **e lei se ne accorse**. (AF: 116)

ST
Feeling this painfully, I [Bernard] invited him [Simes] to dinner. (TW: 51)
TT
Dolorosamente consapevole di ciò, l'ho invitato a pranzo. (LO: 53-54)

ST
I [Bernard] reach my object and **say** 'Wander no more'. (TW: 94),
TT
Qui e ora il mio scopo è raggiunto e **mi dico**: 'Smetti di vagare'. (LO: 100).

ST
I [Susan] **also make** wreaths of white flowers. (TW: 129)
TT
So anche fare ghirlande di fiori binachi. (LO: 139)

ST
There were boxes too, standing in the passage when the school broke up. (TW: 138)

TT
Poi quando la scuola finì **vidi** i bauli nel corridoio. (LO: 149)

Subject-centrism and group-centrism

ST
[Peter Walsh] invented, this escapade with the girl; made up, as one makes up the best part of life, he thought – **making oneself up; making her up**; **creating** an exquisite amusement, and something more. (MD: 61)
TT
se l'era immaginato, come ci si imagina la parte migliore della vita, pensò – **noi stessi, la nostra vita. E così facendo ci creiamo** un divertimento squisito, forse anche qualcosa di più. (SD: 48)

ST
'Come along', she [Clarisssa] said. 'They're waiting'. (MD: 70)
TT
'Vieni', disse. '**Ci** aspettano'. (SD: 55)

ST
She [Reiza] clung to his arm. **They had been deserted.** (MD: 109)
TT
Lei gli si attaccò al braccio. **Erano soli.** (SD: 89)

ST
'**No one** has been there'. (TW: 11)
TT
'Nessuno **di noi** c'è mai stato'. (LO: 10)

ST
Yes, for when he talks, when he makes his foolish comparisons, a lightness comes over **one**. One floats, too, as if **one were** that bubble; **one is freed.** (TW: 26)
TT
Sì perchè quando parla, quando fa quei suoi sciocchi paragoni, ci si sente invadere da una strana leggerezza. Si galleggia come se **fossimo** una bolla d'aria; ci si sente liberi; **siamo salvi.** (LO: 25-26)

ST
And so, as long **as we draw** breath, for the rest of time, **if we knock** against a chair, a table, or a woman, **we are pierced** with arrows of sensations. (TW: 162)
TT
E da allora, finchè avrò fiato, per tutto il resto della mia vita, se **sbatto** contro una sedia, o un tavolo, o una donna, **mi colpiscono** raffiche di sensazioni – **se passeggio** in giardino, **se bevo** un bicchiere di vino. (LO: 175)

Through movements

ST
'Now we have fallen **through** the tree-tops to the earth'. (TW: 11)
TT
'Ora **dalla** cima degli alberi siamo caduti **a** terra'. (LO: 10).

ST
Now I cannot sink; **cannot altogether fall through** the thin sheet now. Now I spread my body on this thin mattress and hang suspended. I am above the earth now. (TW: 19)
TT
Non sprofonderò; **nè scivolerò, dal lenzuolo leggero**. Mi allungherò sul materasso sottile e resterò sospesa. Sono sospesa, ora. (LO: 18)

ST
And when he [the Headmaster] leaves the room, lurching rather heavily from side to side, and **hurls his way through the swing doors,** all the masters, lurching rather heavily from side to side, **hurl themselves also through the swing-doors**. (TW: 22)
TT
E uscendo dalla stanza, carcollando pesante e incerto, **si precipita alla porta e sparisce,** tutti i maestri, anche loro carcollando pesanti, incerti, **si precipitano alla porta e spariscono**. (LO: 21)

ST
I dream of plants that flower under the sea, and rocks **through which** the fish swim slowly. I do not dream. (TW: 29)
TT
Persa nel sogno di piante che fioriscono in fondo al mare, di scogli **intorno ai quali** lenti nuotano i pesci. Ma non sogno (LO: 29)

ST
I cannot feel the flight of the ball **through my body** and think only of the ball. (TW: 32)
TT
Non sento **con tutto il corpo** il lancio del Pallone, non penso solo a quello. (LO: 33)

ST
Now let us follow him as he leaves **through the swing door** to his own apartments. (TW: 33)
TT
Seguiamolo ora mentre **uscito dalla porta** si avvia verso i suoi appartamenti. (LO: 34)

ST
The sheets spotted with yellow holes **let me** [Rhoda] **fall through.** (TW: 139)
TT
Scivolo dalle lenzuola punteggiate di buchi gialli, **cado.** (LO: 150)

ST
I [Rhoda] shall **fall alone through this thin sheet** into gulfs of fire. And you will not help me. (TW: 151)
TT
Ripiomberò da sola negli abissi del fuoco; il velo è sottile e voi non mi aiuterete. (LO: 164)

Want

ST
She **must** stop for a moment to see whether those were fresh more-hills. (TL: 78)
TT
E **voleva** fermarsi un attimo per vedere se c'erano altre tane di talpa. (AF: 91)

ST
Let me at least **be honest. Le me denounce** this piffling, trifling, self-satisfied world. (TW: 48)
TT
Almeno **voglio essere onesto. Voglio denunciare** questo mondo soddisfatto di sé, banale, insignificante. (LO: 49)

ST
I hate linoleum; I hate fir trees and mountains. **Let me now fling** myself on this flat ground under a pale sky where the clouds pace slowly. (TW: 66)
TT
Odio il linoleum, odio gli abeti e le montagne. **Ora voglio gettarmi** proprio su questo spiazzo, sotto il cielo pallido che le nubi percorrono lente. (LO: 70)

ST
So I **desire** to believe. (TW: 146)
TT
Così **voglio** credere. (LO: 158)

ST
But I did not hide behind them. (TW: 150)
TT
Ma non **ho voluto** nascondermi. (LO; 163)

APPENDIX V

Absolute statements

ST
trying to make out, **like most mothers**, that things are what they're not. She [Clarissa] trusts too her charm too much, he [Peter] thought. She overdoes it. (MD: 63)
TT
Come tutte le madri cerca di far apparire le cose diverse da quelle che sono. Conta troppo sul suo fascino, pensò. (SD: 49)

ST
the drawing-room; behind the drawing room the kitchen; above the kitchen the bedrooms; and beyond them nurseries; **they** must be finished, they must be filled with life. (TL: 43)
TT
salotto, e dietro il salotto la cucina, e sopra la cucina la camera da letto, e più oltre le stanze dei ragazzi. **Tutte quelle stanze** dovevano essere arredate, riempite di vita. (AF: 63)

ST
There was an aloftness about him. He wanted **very little** of other people. (TL: 211)
TT
C'era della freddezza in lui. **Non voleva nulla** dagli altri. (AF: 201)

ST
Everything in my body seems **thinned out** with running and triumph. (TW: 31)
TT
A forza di correre per il trionfo, il corpo **si è tutto svuotato**. (LO: 31)

ST
'Here I stand,' said Jinny, 'in the Tube station where **everything that is desirable** meets'. (TW: 130)
TT
'Eccomi qui, – disse Jinny, – alla stazione della metropolitana dove si incontra **tutto ciò che è desiderabile al mondo**'. (LO: 140)

ST
I have been sitting at the right hand of the director at a varnished table. (TW: 135)
TT
Sono stato seduto **tutto il giorno** alla destra del direttore davanti a un tavolo laccato. (LO: 146)

ST
Lying deep in a chair with one person, one person only [...] you see one inch of flesh only [...] **but nothing entire**. (TW: 145)
TT
Sprofondato in una poltrona, con vicino una persona, una persona sola [...] tu guardi un centimetro di carne all volta [...] **ma niente mai tutto intero**. (LO: 157)

ST
The torments, **the divisions of your lives** have been solved for me night after night. (TW: 149)
TT
I tormenti, **le saparazioni della vita** li ho risolti notte dopo notte. (LO: 162)

ST
The vaniest of us, **Louis perhaps,** does not care what people think. (TW: 152)
TT
Neppure il più vanitoso di noi, neppure a lui importa cosa pensano gli altri. (LO: 164)

ST
Let us pace the terrace by the river **almost alone**. (TW: 158)
TT
Ora che siamo rimasti soli, passeggiamo sulla terrazza lungo il fiume. (LO: 171)

ST
Louis [...] who knew **what had been said** about the Egyptians, the Indians. (TW: 186)
TT
Louis [...] lui **che sapeva tutto** sugli egiziani. (LO: 203)

Capital initials

ST
possibly she said to herself, **As** we are a doomed race. (MD: 86)
TT
forse diceva a se stessa, **visto che** siamo una razza condannata. (SD: 69)

ST
Lily thought with some amusement **because she was relieved, Why** does she pity him? (TL: 92)
TT
Lily pensò con un **certo piacere e sollievo, per quale ragione** ha tanta compassione per lui? (AF: 103)

ST
How could any of them say, **But** I won't, when he said, **Come** to the Lighthouse. (TL: 200)
TT
Come avrebbero potuto dirgli, no, non ci va, quando aveva detto, **Andiamo** al Faro. (AF: 192)

ST
I can never read a book in a railway carriage without asking, **Is he** a builder? (TW: 51)
TT
Non riesco a leggere un libro in treno senza chiedermi, **quello sarà** un costruttore? (LO: 53)

Colons

ST
They had all gone – the children; Minta Doyle and Paul Rayley; August Carmichael; her husband. (TL: 13)
TT
Se n'erano andati tutti: i ragazzi, Minta Doyle e Paul Rayley, August Carmichael, suo marito, tutti. (AF: 39)

ST
'That is the first stroke of the church bell,' said Louis.
'Then **the others** follow; one, two; one, two'. (TW: 8)
TT
Ecco il primo rintocco delle campane, – disse Louis.
– Ne seguiranno altri: uno, due; uno, due. (LO: 6)

ST
We can shut out these distracting voices, scents and savours of lime trees, and other lives; these pert shop-girls, disdainfully tripping, these shuffling, heavy-laden old women. (TW: 58)
TT
Ci difenderemo dalle voci che ci distraggono, dai profumi e dagli aromi del tiglio, dalle altre vite: le commesse impertinenti che sdegnose sgambettano, le signore anziane pesanti che strascinano i piedi. (LO: 60-61)

Contrastive links

ST
And he would not kill himself; **and** she could tell no one. (MD: 26)
TT
Non si sarebbe ucciso; **ma** lei non aveva nessuno con cui parlare. (SD: 19)

ST
She's grown older, he thought sitting down. I shan't tell her anything about it, he thought, **for** she's grown older. (MD: 45)
TT
È invecchiata, pensò sedendosi. Non glielo dirò, pensò, **ma** è invecchiata. (SD: 35)

ST
Such are the visions. The solitary traveller is soon beyond the wood. (MD: 65)
TT
Queste sono le visioni. **Ma** presto il viaggiatore solitario esce dal bosco. (SD: 51)

ST
A far better judge of character than Sally, for instance, **and** with it all, purely feminine. (MD: 84)
TT
Sapeva giudicare il carattere delle persone molto meglio di Sally, per esempio, **ma** rimaneva con tutto ciò assolutamente femminile. (SD: 67)

ST
Hugh was pertinacious. Richard said one must take risks. (MD: 121-122)
TT
Hugh era cocciuto. Richard diceva **invece** che bisognava rischiare. (SD: 99)

ST
And since beauty must be broken daily to remain beautiful, **and** he is static, his life stagnates in china sea. (TW: 117)
TT
E poichè la bellezza perchè resti bella la si deve spaccare ogni giorno, e lui **invece** è statico, la sua vita ristagna in un mare di porcellane. (LO: 126)

ST
I [...] always kept hard at it by some extraordinary purpose. (TW: 192)
TT
ma avendo sempre tenuto duro per qualche proposito straordinario. (LO: 211)

Dashes and full stops to single out key images and final statements

ST
And with a painful effort of concentration, she focused her mind [...] upon a phantom kitchen table, one of those scrubbed board tables, grained and knotted, whose virtue seems to have been laid bare by years of muscular integrity, **which stuck there, its four legs in the air**. (TL: 28)
TT
Con un penoso sforzo di concentrazione, fissò la mente [...] su un tavolo d cucina fantasma, la cui integra muscolatura è virtù che si mostra negli anni – **che ora stava lì con le quattro zampe all'aria**. (AF: 50)

ST
But the number of men who make a definite contribution to nothing whatsoever is very small, he said, pausing by the pear tree, **well brushed, scrupulously exact, exquisitely judicial**. (TL: 28)
TT
Ma è esiguo il numero degli uomini che danno un contributo decisivo di qualsiasi genere, asserì, e si fermò vicino al pero – **ben spazzolato, preciso, imparziale**. (AF: 51)

ST
Standing now, **apparently transfixed, by the pear tree,** impressions poured upon her of those two men. (TL: 29)
TT
Ferma ora – sembrava addirittura trafitta – accanto al pero, le si rovesciavano addosso miriadi di impressioni sui due uomini. (AF: 51)

ST
You have greatness, **she continued**, but Mr Ramsay has none. (TL: 29)
TT
In lei, Bankes, c'è grandezza, ma in Ramsay no – **continuò Lily**. (AF: 52)

ST
She despised him: so did Prue Ramsay; **so did they all**. (TL: 94)
TT
E anche Prue Ramsay lo disprezzava. **Tutti lo disprezzavano**. (AF: 104).

ST
His eyes, glazed with emotion, **defiant with tragic intensity,** met theirs for a second. (TL: 30)
TT
Incontrando i suoi occhi per un istante, i suoi – **vitrei per l'emozione, ardenti di tragica intensità**. (AF: 52)

ST
And look – the outermost parts of the earth – pale shadows on the utmost horizon, **India for instance**, rise into out purview. (TW: 92)
TT
Ed ecco sorgono alla vista le regioni estreme della terra, ombre pallide sull'ultimo orizzonte – **l'India, per esempio**. (LO: 99)

ST
I throw my mind out in the air [...] falling on the passed and shining ploughland **which is bare**. (TW: 146)
TT
Lancio la mente nell'aria [...] e cadono sulla terra arata, compatta e luccicante – **nuda**. (LO: 158)

Dashes and long dashes

ST
But he never liked anyone – our friends. (MD: 47)
TT
Ma a lui non piaceva nessuno...nessuno dei nostri amici. (SD: 37)

ST
'Are you happy, Clarissa?' Does Richard ——' (MD: 53)
TT
'Sei felice, Clarissa? Ricard – '(SD: 42)

ST
Then the thin long cloak which the wind stirred as she walked past Dent's shop in Cockspur Street blew out with an enveloping kindness, a mournful tenderness, as of arms that would open and take the tired — (MD: 59)
TT
Poi la mantella lunga e leggera, che il vento agitò mentre passave davanti al negozio di Dent a Cockspur Street, si gonfiò con una gentilezza avvolgente, una tenerezza mesta, come di braccia che si aprano e accolgano chi è stanco. (SD: 46)

ST
But odd it was, and quite true; all this one could never share – it smashed to atoms. (MD: 61)
TT
Ma restava il fatto che era prorpio strano, anche se vero, quel piacere che non si poteva condividere con nessuno, si rompeva in mille pezzi. (SD: 48)

ST
It seemed to her such nonsense – inventing differences, when people, heaven knows, were different enough without that. (TL: 13)
TT
Le sembrava così sciocco inventarsi contrasti, quando la gente, sa il cielo, si combatte già tanto di suo. (AF: 38)

ST
If that blue could stay for ever; if that hole could remain for ever —— (TW: 26)
TT
se quell'attimo durasse per sempre. (LO: 25)

Elliptical phrases

ST
But if he confessed? If he **communicated?** Would they let him off then, Holmes, Bradshaw? (MD: 109)
TT
Se avesse confessato? Se avesse comunicato **il suo messaggio?** Lo avrebber lasciato in pace allora, Holmes a Bradshaw? (SD: 87)

ST
there had been no scene, no snap; only the slow sinking, water-logged, of her will into **his**. (MD: 111)
TT
Solo l'affondare lento della volontà di lei in **quella del marito** come fa una arca che si carica d'acqua. (SD: 90)

ST
I **have passed**. I have papers in my private pocket that prove it. (TW: 142)
TT
Ho superato l'esame. In tasca ho i documenti che lo provano. (LO: 154)

Exclamation marks or exclamatory phrases

ST
He knew she was trying to tease him for some reason. (TL: 94)
TT
Diceva una cosa che non pensava, solo per dargli fastidio, **chissà perchè**. (AF: 104)

ST
What fear wavered and hid itself and blew to a flame in the dephts of her grey, hber startled, her dreaming eyes**?** (TW: 170)
TT
Quanta paura guizzava e spariva e riappariva fiammante nel fondo dei suoi occhi grigi sognanti, spaventati**!** (LO: 185)

ST
What is to be done about India, Ireland and Morocco**?** (TW: 172)
TT
Che fare per l'India, per l'Irlanda, il Marocco**!** (LO: 187)

ST
A new assembly of elements**?** (TW: 189)
TT
O un nuovo montaggio degli elementi**!** (LO: 206)

ST
beat my spoon on the table cloth**?** (TW: 189)
TT
sbattere il cucchiaio sul;la tovaglia**!** (LO: 206-7)

Light

ST
'**And burning lights** from the window-panes flash in and out on the grass,' said Louis. (TW: 7)
TT
'**A lampi** la **luce infuocata** dalla finestra si riversa sull'erba' (LO: 5)

ST
The waves rise; their crests curl; **look at the lights** on the mastheads. (TW: 13)
TT
Le onde si gonfiano, le creste si arricciano; in cima agli alberi maestri, **ecco le luci.** (LO: 11)

Now

ST
Now something pink passes the eyehole. **Now** an eye-beam is slid through the chink. (TW: 9)
TT
Un che di rosa mi invade la retina. Nella fessura si infila il lampo di uno sguardo. (LO: 7)

ST
Now the tide sinks. **Now** the trees come to earth. (TW: 31)
TT
Ora la marea cala. Gli alberi ridiscendono a terra. (LO: 31)

ST
Now we have received [...] for this is the last day of the term. (TW: 39)
TT
Ormai abbiamo ricevuto [...] perchè questo è l'ultimo giorno di scuola. (LO: 41)

ST
Now he has made his joke [...] **Now** we are dismissed (TW: 40)
TT
Ha detto la sua spiritosaggine [...] Siamo stati congedati (LO: 41)

ST
Now let us issue from the darkness of solitude' said Louis.
Now, let us say, brutally and directly, what is in our minds, said Nelville. (TW: 83)
TT
Usciamo, vi prego, dalle tenebre della solitudine', disse Louis.
'Diciamo, brutalmente, direttamente, che cosa abbiamo in mente, – disse Nelville. (LO: 89)

Product versus process

ST
The country reverts to its ancient shape, as **the Romans saw it.** (MD: 28)
TT
E il paese ritorna alla sua forma antica, com'era quando i **Romani vi sbarcarono**. (MD: 20)

ST
he **had** a refuge. (MD: 97)
TT
aveva trovato un rifugio. (SD: 77

ST
And Reiza **came in**, with the flowers. (MD: 103)
TT
Tornò Reiza con i fiori. (SD: 83)

ST
And Lady Bruton went **ponderously, majestically** up to her room. (MD: 123)
TT
Pesante, maestosa, Lady Bruton salì in camera sua. (SD: 100)

ST
'William, sit by me' she said. 'Lily' she said, **wearily,** 'over there'. (TL: 90)
TT
'William, vicino a me', disse. 'Lily,' ripetè **stanca**, 'laggiù'. (AF: 101)

ST
In a flash she saw her picture, and thought, Yes, I shall put the tree further in the middle; **then I shall avoid** the awkward space. (TL: 92)
TT
In un lampo vide il suo quadro, e pensò, sì sposterò l'albero più nel mezzo, **per eliminare** quel vuoto che non funziona. (AF: 103)

ST
Do you write many letters, Mr Tansley?' asked Mrs Ramsay, **pitying him too**, Lily supposed. (TL: 93).
TT
Scrive molte lettere lei Tansley?' chiese la signora Ramsay, **pietosa**, pensò Lily, anche verso di lui. (AF: 103)

ST
But then Rhoda, or it may be Louis, some fasting and anguish spirit, **passes through and out again.** (TW: 133)
TT
Ma poi **arriva** Rhoda, o forse Louis, uno spirito a digiuno, in pena. (LO: 144)

ST
She **walked heavily** with her sons across the meadows. (TW: 186)
TT
Ingrassata, passeggiava tra i prati coi figli. (LO: 203)

Semicolons

ST
He must have forgotten even to listen; at last he woke up. (MD: 55)
TT
Doveva essersi dimenticato persino di far finta di ascoltare, **perchè** alla fine si risvegliò. (SD: 55)

ST
I respect you (she addresses him silently) in every atom; you are not vain; you are entirely impersonal; you are finer than Mr Ramsay; you are the finest human being I know; you have neither wife nor children (without any sexual feeling, she longed to cherish that loneliness), you live for science [...]; praise would be an insult to you; generous, pure-hearted, heroic man!' (TL: 29)
TT
Provo rispetto per lei, Bankes, (gli disse in silezo), per ogni suo atomo. Lei non è un uomo vanitoso, **ma** distaccato, superiore a Ramsay. Lei è l'uomo migliore che conosco, non ha moglie, nè figli (senza nessuna emozione sessuale, aveva però voglia di vezzeggiare la sua solitudine). Lei vive per la scienza [...]. Le lodi la offendono. Lei è un uomo generoso, puro di cuore, eroico!' (AF: 51)

ST
Her thought which had spun quicker and quicker exploded of its own intensity; she felt released; a shot went off close at hand. (TL: 30)
TT
finchè la testa le girò sempre più veloce, e alla fine scoppiò per l'intensità. Si sentì sgravata. Vicinissimo esplose uno sparo di fucile. (AF: 52)

ST
An admiral I might have been; or a judge; not a schoolmaster. (TW: 34)
TT
Avrei potuto essere un ammiraglio o un giudice, non un maestro di scuola. (LO: 35)
Sequential order

ST
My roots go down to the depths of the world, through earth dry with brick, **and** damp earth, **through** veins of lead and silver. (TW: 8)
TT
Le mie radici affondano nella profondità del mondo, in una terra **prima** secca, dura, **poi** umida, sempre più giù, attraverso vene di piombo argenteo. (LO: 6)

ST
I caught my train. **And so** back to London in the evening. (TW: 182)
TT
Presi il treno. **Entro sera sarei arrivato** di nuovo a Londra. (TW: 199)

Spatio-temporal co-ordinates

ST
Elizabeth Dalloway sat silent (MD: 146)
TT
Elisabeth Dalloway stava **lì** seduta (SD: 147)

ST
Now, says the doctor, **in two years** I shall retire. (TW: 34)
TT
Tra due anni, dice lui, andrò in pensione. (LO: 34)

ST
The steam from the tea-urn rose **in the middle of the lawn.** (TW: 35)
TT
In mezzo al prato si alzava il fumo della teiera. (LO: 35)

ST
I was in Rome travelling with my father **at Easter**. (TW: 24)
TT
A Pasqua sono stato a Roma con mio padre. (LO: 23)

ST
The mist is on the marshes. (TW: 65)
TT
Sulle paludi c'è nebbia. (LO: 69)

ST
We thought that the ticking of the clock was a footfall – we have sunk to ashes. (TW: 150)
TT
Una volta scambiammo il ticchettio dell'orologio per un passo; **dopo lo scoppio** ci ritrovavamo ridotti in cenere. (LO: 162)

Up/down movements

ST
like a company of gnats, each separate, but all marvellously controlled in an invisible elastic net – **danced up and down in Lily's mind**. (TL: 30).
TT
come uno sciame di moscerini ma ognuno separato dagli altri, ma tutti mirabilmente contenuti nella stessa invisibile rete elastica, **svolazzavano** nella testa di Lily. (AF: 52).

ST
Her mind was still **going up and down up, up and down** with poetry; he was still feeling very vigorous, very forthright. (TL: 132)
TT
Continuava con la mente **a seguire** i versi della poesia, mentre lui si sentiva ancora pieno di vigore, di passione. (AF: 135)

ST
'I hear a sound,' said Rhoda, 'cheep, chirp; cheep chirp; **going up and down'**. (TW: 6)
TT
'Sento un suono, – disse Rhoda, – cip, cip, cip, cip; **più forte, più piano**'. (LO: 4)

ST
'Birds are singing **up and down and in and out** all around us,' said Susan. (TW: 7)
TT
'Tutto intorno a noi gli uccelli cinguettano **prima piano e poi forte',** disse Susan. (LO: 5)

ST
On they roll; on they gallop, after hounds, after footballs; they **pump up and down** attached to oars like sacks of flour. (TW: 61)
TT
Rotolano, galoppano dietro le volpi, dietro la palla; **vogano** attaccati ai remi come sacchi di farina. (LO: 65)

BIBLIOGRAPHY

Source Texts

Woolf, Virginia (1966) [1925] *Mrs Dalloway*. London: Penguin.

Woolf, Virginia (1992) [1927] *To the Lighthouse*. London: Penguin.

Woolf, Virginia (1987) [1931] *The Waves*. London: Grafton.

Target Texts

Fusini, Nadia (trans. by) (1993) *La signora Dalloway* (*Mrs Dalloway*). Milan: Feltrinelli.

Fusini, Nadia (trans. by) (1992) *Al faro* (*To the Lighthouse*). Milan: Feltrinelli.

Fusini, Nadia (trans. by) (2002) *Le onde* (*The Waves*). Turin: Einaudi.

Other Italian Translations of Woolf's novels

Celenza, Giulia (trans. by) (2000) [1934] *Gita al faro*. Milan: Garzanti.

De Angelis, Giulio (trans. by) (1984) [1979] *Le onde*. Milan: Rizzoli.

Scalero, Alessandra (trans. by) (1989) *La signora Dalloway*. Milan: Mondadori.

Zazo, Luisa (trans. by) (1994) *Gita al faro*. Milan: Mondadori.

Other Primary Texts by Virginia Woolf

Woolf, Virginia (1942) 'Professions for Women', in *The Death of the Moth and other Essays. Virgina Woolf.* London: The Hogarth Press, 149-153.

Woolf, Virginia (1945) [1928] *A Room of One's Own*. London: Penguin Books.

Woolf, Virginia (1948a) [1930] 'On Being Ill', in *The Moment and Other Essays*. New York and London: Harcourt Brace Jovanovich Publications, 9-23.

Woolf, Virginia (1948b) [1940] 'The Leaning Tower', in *The Moment and Other Essays*, New York and London: Harcourt Brace Jovanovich Publications, 128-54.

Woolf, Virginia (1953) *A Writer's Diary*, ed. by Leonard Woolf. New York: New American Library.

Woolf, Virginia (1972) [1926] 'The Cinema', in *Virginia Woolf. Collected Essays* (v. II). London: Hogarth Press, 268-72.

Woolf, Virginia (1976a) [1939] 'A Sketch of the Past', in *Moments of Being:*

Unpublished Autobiographical Writings ed. by Jeanne Schulkind. New York: Harcourt Brace, 69–173.

Woolf, Virginia (1976b) [1965] *Contemporary Writers*. New York: Harcourt Brace.

Woolf, Virginia (1976c) [1907] 'Reminiscences', in *Moments of Being: Unpublished Autobiographical Writings*, ed. by Jeanne Schulkind. New York: Harcourt Brace, 31-68.

Woolf, Virginia (1977-84) [1915-41] *The Diary of Virginia Woolf* (v. I-V), ed. by Anne Oliver Bell. London: Hogarth Press.

Woolf, Virginia (1979a) [1918] 'Dorothy Richardson', in *Virginia Woolf on Women and Writing*, ed. by Michèle Barrett. London: Women's Press, 188-92.

Woolf, Virginia (1979b) [1920] 'Men and Women', in *Virginia Woolf. Women and Writing*, ed. by Michèle Barrett. London: Women's Press, 64-71.

Woolf, Virginia (2003) [1989] *Virginia Woolf. Congenial Spirits. Selected Letters*, ed. by Joanne Trautmann Banks. London: Pimlico.

Other Primary Texts by Nadia Fusini

Fusini, Nadia (1977) 'Sulle donne e il loro poetare', *Nuova DonnaWomanFemme. Donna e letteratura*, Oct.-Dec. v. 5, 5-21.

Fusini, Nadia (1981) *La passione dell'origine. Studi sul tragico shaekespiriano e il romanzesco moderno*. Bari: Dedalo Libri.

Fusini, Nadia (1986) *Nomi*. Milan: Feltrinelli.

Fusini, Nadia (1989) 'Gli enigmi della traduzione: Wallance Stevens', in *La traduzione del testo poetico*, ed. by Franco Buffoni. Milan: Guerini e Associati, 331-35.

Fusini, Nadia (1990) *La luminosa. Genealogia di Fedra*. Milan: Feltrinelli.

Fusini, Nadia (1992a) 'Introduzione', in *Al faro*, trans. by Nadia Fusini. Milan: Feltrinelli, 7-30.

Fusini, Nadia (1992b) 'La lettera del sintomo', *Stazione di Posta. Bimestrale di corrispondenze culturali*, ed. by Centro Documentazione di Firenze, July-Dec. v. 48-50, 72-77.

Fusini, Nadia (1992c) 'La passione del male', in *Verso il luogo delle origini*, ed. by Centro Documentazione Donna di Firenze. Milan: La Tartaruga, 109-20.

Fusini, Nadia (1992d) 'Lou Andreas Salomé, l'amante', in *Psicoanalisi al femminile*, ed. by Silvia Vegetti Finzi. Roma: Laterza, 185-229.

Fusini, Nadia (1993a) 'Fedra e Pasifae', in *I luoghi dell'esperienza, dell'immaginario e del simbolico nella relazione madre-figlia,* ed. by Centro di Documentazione e Studi delle Donne. Cagliari: La Tarantola Edizioni, 99-104.

Fusini, Nadia (1993b) 'Introduzione', in *La signora Dalloway* trans. by Nadia Fusini. Milan: Feltrinelli, v-xxix.

Fusini, Nadia (1993c) [1982] 'Woman-graphy', in *The Lonely Mirror: Italian Perspectives on Feminist Theory*, ed. by Sandra Kamp and Paola Bono, trans. by Sharon Wood. London and New York: Routledge, 38-54.

Fusini, Nadia (1995a) *La bocca più di tutto mi piaceva.* Rome: Donzelli.

Fusini, Nadia (1995b) *Uomini e donne. Una fratellanza inquieta.* Milan: Feltrinelli.

Fusini, Nadia (1997) *Due volte la stessa carezza.* Milan: Bompiani

Fusini Nadia (1998a) 'La foresta della prosa', in *Virginia Woolf. Saggi, prose e racconti*, ed. by Nadia Fusini. Milan: Arnoldo Mondadori, xi-xxxvii.

Fusini Nadia (1998b) 'Introduzione a *Le onde*', in *Saggi, prose e racconti. Virginia Woolf*, ed. by Nadia Fusini. Milan: Arnoldo Mondadori, 283-306.

Fusini Nadia (1998c) *Romanzi. Virginia Woolf*, ed. by Nadia Fusini. Milano: Mondadori.

Fusini, Nadia (1999) *L'amor vile.* Milan: Arnoldo Mondadori.

Fusini, Nadia (2001) *Lo specchio di Elisabetta.* Milan: Mondadori.

Fusini, Nadia (2002a) 'Introduzione', in *Le onde*, trans. by Nadia Fusini. Turin: Einaudi, v-xxii.

Fusini, Nadia (2002b) 'Virgina, 'én deshabillé', in *Virginia Woolf. Falce di luna. Lettere 1932-35*, ed. by Nigel Nicolson and Joanne Trautmann. Turin: Einaudi, 575-85.

Fusini, Nadia (2003) *I volti dell'amore.* Milan: Mondadori.

Nadia Fusini: Reviews and Interviews

Review (1996) *Nomi*, 1 Jan. 1996 <http://www.donzelli.it> [accessed 19 July 2002].

Interview (1997) 'Nadia Fusini interpreta i grandi temi della classicità in un romanzo mederno', in *Le interviste*, 24 Oct. 1997 <http://www.alice.it/cafeletterario/interviste/fusini.html> [accessed 27 May 2002].

Interview (2002a) 'Intervista a Nadia Fusini', conducted by Elena Minelli, Rome 11 April 2002 (Appendix II)

Secondary Texts on Virginia Woolf

Abel, Elizabeth (1989) 'Spatial Relations: Lily Briscoe's Painting', in *Virginia Woolf and the Fiction of Psychoanalysis*. Chicago and London: The University of Chicago Press, 68-81.

Auerbach, Erich (1946) 'The Brown Stocking', in *Mimesis: The Representation of Reality in Western Literature*, trans. by Willard R. Trask. Princeton: Princeton University Press, 525-41.

Battista, Maria di (2000) 'Virginia Woolf and the Language of Authorship', in *The Cambridge Companion to Virginia Woolf*, ed. by Sue Roe and Susan Seller. Cambridge: Cambridge University Press, 127-44.

Beer, Gillian (1996) '*Virginia Woolf: The Common Ground.* Edinburgh: Edinburgh University Press.

Beer, Gillian (1979) 'Beyond Determinism: George Eliot and Virginia Woolf', in *Women Writing and Writing about Women*, ed. by Mary Jacobus. London: Croom Helm, 80-99.

Bowlby, Rachel (1988) *Virginia Woolf. Feminist Destination*, ed. by Terry Eagleton. Oxford: Basil Blackwell.

Bradbrook, Muriel (1970) [1932] 'Notes on the Style of Mrs Woolf', in *Critis on Virginia Woolf*, ed. by Jacqueline E. M. Latham. London: G. Allen & Unwin, 21–25.

Briggs, John (1991) 'Nuance, Mataphor and the Rhythm of the Mood Wave in Virginia Woolf', in *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace University Press, 107-18.

Burns, Christy (1998) 'Powerful Differences: Critique and Eros in Janette Winterson and Virginia Woolf', *Modern Fiction Studies*, 44: 2, 364–89.

Cordish, Penelope (1992) 'Virginia Woolf's Mountain Top--- That Persistent Vision', in *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace University Press, 191-98.

Coughie, Pamela (1991) *Virginia Woolf and Postmodernism.* Illinois: University of Illinois.

Daiches, David (1945) *Virginia Woolf.* Bournemouth: Richmond Hill Printing Works.

Defromont, Françoise (1992) 'Mirror and Fragments', in *Virginia Woolf*, ed. by Rachel Bowlby. London and New York: Longman, 62-76.

Dibert-Himes, Andra (1994) 'Spinsters/Outsiders. Elizabeth Dalloway: Virginia Woolf's Forward Look at Feminism', in *Virginia Woolf: Emerging Perspectives.*

Selected Papers from The third Annual Conference on Woolf, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace University Press, 224-29.

Dick, Susan (ed.) (1983) *To the Lighthouse: The Original Holograph Draft*, London: Hogarth Press.

Dowling, David (1991) 'Style', in *Mrs Dalloway. Mapping Stream of Consciousness*. Boston: Twayne Publishers, 39-73.

Dunn, Jane (2000) [1990] *Virginia Woolf and Vanessa Bell. A very Close Conspiracy*. London: Virago.

Ferrer, Daniel (1990) *Virginia Woolf and the Madness of Language*, trans. by Geoffrey Bennington and Rachel Bowlby. London and New York: Routledge.

Gordon, Lyndall (1984) *Virginia Woolf. A Writer's Life*. Oxford: Oxford University Press.

Gough, Val (1994) 'Virginia Woolf and Poststructuralist Theory', in *Virginia Woolf: Emerging Perspectives. Selected Papers from the Third Annual Conference on Woolf*, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace University Press, 216-21.

Graham, John W. (1975) 'Point of View in *The Waves*. Some Services of the Style', in *Virginia Woolf. A Collection of Criticism*, ed. by Thomas S.W. Lewis. London: McGraw-Hill, 94-112.

Graham, John W. (1983) 'Manuscript Revision and the Heroic Theme of *The Waves*', in *Twentieth Century Literature*, v. 29, 312-32.

Heffernan Teresa (1992) 'Fascism and Madness: Woolf Writing Against Modernism', in *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace Universtiy Press, 19-27.

Herbert, Ann Marie (1992) 'A Modernist Aberration: Reading Woolf in the Context of Postmodernism', in *Virginia Woolf Miscellanies: Proceedings of the First Annual Conference on Virginia Woolf*, ed. by Mark Hussey and Vara Neverow-Turk. London: Pace Universtiy Press, 10-18.

Höfel, Roseanne (1992) 'Preserving a Discourse of Difference and a Difference of Discourse', in *Virginia Woolf Miscellanies. Proceedings of the First Annual Conference on Virginai Woolf*, ed. by Mark Hussey and Vara Neverow-Turk, 28-29.

Homans, Margaret (1986) *Bearing the Word. Language and Female Experience in Nineteenth-Century Women's Writing*. Chicago and London: The University of Chicago Press.

Humphrey, Robert (1954) *Stream of Consciousness in the Modern Novel*. London: Cambridge University Press.

Lidoff, Jean (1986) 'Virginia Woolf's Feminine Sentence', in *Literature and Psychology* 32: 3, 43-59.

Lodge, David (1993) 'Virginia Woolf', in *Mrs Dalloway and To the Lighthouse*, ed. by Su Reid. London: MacMillan, 23–32.

Love, Jean O. (1970) *Worlds in Consciousness. Mythopoetic Thought in the Novels of Virginia Woolf.* Berkeley: University of California Press.

Marcus, Jane (1988) *Art and Anger, Reading Like a Woman.* Columbus and London: Ohio State University Press.

Marcus, Laura (1997) *Virginia Woolf.* Plymouth: Northcote House Publishers.

Marcus, Laura (2000) 'Woolf's Feminism and Feminism's Woolf', in *The Cambridge Companion to Virginia Woolf*, ed. by Sue Roe and Susan Seller. Cambridge: Cambridge University Press, 209-42.

McNichol, Stella (1990) '*The Waves*: A Playpoem', in *Virginia Woolf and the Poetry of Fiction.* London: Routledge, 117-39.

Mepham, John (1992) *Virginia Woolf. Criticism in Focus.* London: Bristol Classical Press.

Mepham, John (1993) 'Figures of Desire: Narration and Fiction in *To the Lighthouse*', in *Mrs Dalloway and To the Lighthouse*, ed. by Su Reid. London: Macmillan, 33–44.

Minow-Pinkney, Makiko. (1987) *Virginia Woolf and the Problem of the Subject: Feminine Writing in the Major Novels.* Brighton: Harvester.

Moi, Toril (1985) 'Who's afraid of Virginia Woolf? Feminist Readings of Woolf', in *Sexual/Textual Politics: Feminist Literary Theory.* London: Routledge, 1–8.

Muller, Herbert J. (1937) 'VirginiaWoolf and Feminine Fiction', in *Modern Fiction: A Study of Values.* New York: Funk and Wagnalls, 317-28.

Naremore, James (1973) *The World Without a Self.* New Haven and London: Yale University Press.

Peach, Linden (2000) 'Womanhood and Discourses: *To the Lighthouse*', in *Virginia Woolf.* Basingstoke: MacMillan, 113-36.

Pratt, Annis (1972) 'Sexual Imagery in *To the Lighthouse*: A New Feminist Approach', *Modern Fiction Studies* 18, 417-31.

Raitt, Suzanne (1990) *Virginia Woolf's 'To the Lighthouse'.* Worcester: Billing & Sons.

Raitt, Suzanne (2000) 'Finding a Voice: Virginia Woolf's early Novels', in *The Cambridge Companion to Virginia Woolf*, ed. by Sue Roe and Susan Seller. Cambridge: Cambridge University Press, 29–47.

Reid, Su (1991) *To the Lighthouse*. London: MacMillan Education.

Roe, Sue (1990). *Writing and Gender. Virginia Woolf's Writing Practice*. Brighton: Harvester.

Rosenman, Ellen Bayuk (1986) *The Invisible Presence. Virginia Woolf and the Mother-Daughter Relationship*. Baton Rouge and London: Louisiana State University Press.

Showlater, Elaine (1978) *A Literature of their Own: British Women Novelists from Brontë to Lessing*. Princeton: Princeton University Press London: Virago.

Silver, Brenda R. (ed.) (1983) *Virginia Woolf's Reading Notebooks*. Guildford: Princeton University Press.

Silver, Brenda R. (1999) *Icon. Virginia Woolf*. Chicago and London: The University Chicago Press.

Silvia, Takei N. da (1990) *Modernism and Virginia Woolf*. Windsor: Windsor Publications.

Simon, Irene (1966) 'Some Aspects of Virgina Woolf's Imagery', *English Studies* 41, 180-96.

Spivak, Gayatri Chakravorty (1980) 'Unmaking and making in *To the Lighthouse*', in *Women and Language in Literature and Society*, ed. by Sally McConnell-Ginet, Ruth Borker and Nelly Furman. New York: Präger, 310-27.

Thakur, Nawin Chand (1965) *The Symbolism of Virginia Woolf*. London: Oxford University Press.

Velicu, Adrian (1985) *Unifying Strategies in Virginia Woolf's Experimental Fiction*, Doctoral Thesis, Uppsala University, Borgstroems Tryckeri AB, Motala, Sweden.

Waugh, Patricia (1989) *Feminine Fictions. Revisiting the Postmodern*. London and New York: Routledge.

Whitworth, Michael (2000) 'Virginia Woolf and Modernism', in *The Cambridge Companion to Virginia Woolf*, ed. by Sue Roe and Susan Seller. Cambridge: Cambridge University Press, 146-63.

Winterson, Janette (1995) *Art Objects: Essays on Ecstasy and Effrontery*. London: Cape.

Texts on Literary Criticism and Gender Studies

Arfé, Barbara. (2000) 'L'indagine psicologica dell'interpretazione letteraria: la risposta alla letteratura', *Lingua e stile* XXV: 2, 315-35.

Bäumer, Gertrud (1950) *Gestalt und Wandel: Freuenbildnisse*. Berlin: F. A. Herbig.

Beauvoir, Simone de (1974) [1949] *The Second Sex*, trans. and ed. by H. M. Parshley. London: Penguin.

Benjamin, Jessica (1990) [1988] *The Bonds of Love: Psychoanalysis, Feminism and the Problem of Domination.* London: Virago.

Cameron, Deborah (1992) *Feminism and Linguistic Theory.* London: Macmillan.

Cavarero, Adriana (1990) *Nonostante Platone. Figure femminili nella filosofia antica.* Rome: Editori Riuniti.

Chodorov, Nancy (1978) 'Mothering, Object-Relations, and the Female Oedipal Configurations', *Feminist Studies* 4:1, 137-58.

Cixous, Hélène (1997) [1975] 'Sorties: Out and Out: Attacks/Ways Out/ Forays', in *The Feminist Reader. Essays in Gender and Politics of Literary Criticism*, ed. by Catherine Belsey and Jane Moore. Malden MA: Blackwell, 91-103.

Cixous, Hélène (1981a) 'Castration or Decapitation', *Signs* 7:1, 41-55.

Cixous, Hélène (1981b) [1975] 'The Laugh of the Medusa', in *New French Feminism*, ed. by Elaine Marks and Isabelle de Courtivron. Brighton: Harvester, 245-64.

Derrida, Jacques (1985) *The Ear of the Other: Otobiography, Transference, Translation*, ed. by Christie V. McDonald, trans. by Peggy Kamuf. New York: Schocken.

Feldestein, Richard and Judith Roof (eds.) (1989) *Feminism and Psychoanalysis.* Ithaca: Cornell University Press.

Felski, Rita (1995) *The Gender of Modernity.* London: Harvard University Press.

Freud, Sigmund (1977) [1953] 'Female Sexuality', in *On Sexuality. Three Essays on the Theory of Sexuality and Other Works*, trans. by James Strachey, ed. by Angela Richards. Pelican Freud Library, Harmondsworth: Penguin, 367-92.

Gallop, Jane (1982) *Feminism and Psychoanalysis: The Daughter's Seduction.* London: Macmillan.

Gilber, Sandra M. and Susan Gubar (1989) 'Sexual Linguistics: Gender, Language and Sexuality', in *The Feminist Reader. Essays in Gender and the Politics of Literary Criticism*, ed. by Catherine Belsey and Jane Moore. London: MacMillan Education, 81-99.

Giorgio, Adalgisa (1997) 'Real Mothers and Symbolic Mothers: the Maternal and the Mother-Daughter Relationship in Italian Feminist Theory and Practice', in *Sguardi sull'Italia. Miscellanea dedicata a Francesco Villari dalla Società for Italian Studies*, Occasional Papers n.3, published by the Society for Italian Studies, 222-41.

Giorgio, Adalgisa (2000) 'Mothers and Daughters in Italian Feminism: An Overview', *Feminism and Women's Movements in Contemporary Europe*, ed. by Anna Bull, Hannah Diamond and Rosalind Marsh. London: MacMillan, 180-93.

Giorgio, Adalgisa (2002) 'Writing the Mother-Daughter Relationship: Psychoanalysis, Culture, and Literary Criticism', in *Writing Mothers and Daughters: Renegotiating the Mother in Western European Narratives by Women*, ed. by Adalgisa Giorgio. New York and Oxford: Berghahn Books, 1-11.

Groz, Elizabeth (1990) 'Lacan and Feminism', in *Jacques Lacan. A Feminist Introduction*. London: Routledge, 147-87.

Guiducci Armanda (1991) *Virginia e l'angelo*. Milan: Longanesi.

Hekman, Susan (1990) *Gender and Knowledge. Elements of Postmodern Feminism*. Boston: Northeastern University Press.

Hutcheon, Linda (1989) 'Feminism and Postmodernism', in *Donna. Women in Italian Culture*, ed. by Ada Testaferri, University of Toronto Italian Studies 7. Toronto: Dovehouse Editions, 25-37.

Jakobson Roman and Morris Halle (1975) [1956] *Fundamentals of Language*. The Hague: Mouton & Co.

Irigaray, Luce (1981) 'And the One Doesn't Stir without the Other', *Signs* 7:11, 60-7.

Irigaray, Luce (1985a) *Speculum of the Other Woman*, trans. by Gillian Gill. Ithaca: Cornell University Press.

Irigaray, Luce (1985b) *This Sex Which is Not One*. Ithaca: Cornell University Press.

Irigaray, Luce (1989) [1980] 'Corpo a corpo con la madre', in *Sessi e genealogie*, trans. by Luisa Muraro. Milan: Tartaruga, 17-32.

Irigaray, Luce (1991) 'The Power of Discourse and the Subordination of the Feminine', in *The Irigaray Reader*, ed. by Margaret Whitford. Oxford: Blackwell Publishers, 118-39.

Irigaray Luce (1992) [1990] *Io tu noi. Per una cultura della differenza*. Turin: Bollati Boringhieri.

Kristeva, Julia (1984) [1974] *The Revolution in Poetic Language*, trans. by Margaret Waller. New York: Columbia University Press.

Kristeva, Julia (1987) [1983] *Tales of Love*, trans. by Leon S. Roudiez. New York: Columbia University Press.

Lacan, Jacques (1977) [1966] *Ecrits. A Selection*, ed. and trans. by Alan Sheridan. London and New York: Routledge.

Laurentis, Teresa De (1996) 'Semiotica ed Esperienza', in *Sui generis*: *scritti di teoria femminista*. Milan: Feltrinelli, 101-02.

Lemaire, Anika (1970) *Jacques Lacan*, trans. by David Macey. London and New York: Routledge and Kegan Paul.

Livingstone, Angela (1984) *Lou Andreas Salomé: Her Life and Work.* London: Gordon Fraser Gallery.

Lodge, David (1976) 'The Language of Modernist Fiction Metaphor and Metonymy' in *Modernism 1890-1930*, ed. by Malcom Bradbury and James McFarlarne. London: Penguin, 481-96.

Lonzi, Carla (1982) *Sputimo su Hegel. La donna clitoridea e la donna vaginale*. Milan: Grammalibri.

Maraini, Dacia (1987) *La bionda, la bruna e l'asino*, Milan: Rizzoli.

Martin, Biddy (1991) *Reading Women Writing. Woman and Modernity: The (life) Styles of Lou Andreas-Salomé*. Ithaca: Cornell University Press.

Mazin, Victor (2002) 'History of Psychoanalysis. The Femme Fatale – Lou Andreas Salomé', *Journal of European Psychoanalysis* 14, Winter-Spring 2002, 155-72.

McMillan, Carol (1982) *Women, Reason and Nature. Some Philosophical Problems with Feminism*. Oxford: Basil Blackwell.

Minetti, Maria Grazia (1993) *The Lonely Mirror: Italian Perspectives on Feminist Theory*, ed. by Sandra Kamp and Paola Bono. London and New York: Routledge, 115-27.

Montefoschi, Silvia (1993) 'Maternal Role and Personal Identity. On the Women's Movement and Psychoanalysis, in *The Lonely Mirror: Italian Perspectives on Feminist Theory*, ed. by Sandra Kamp and Paola Bono. London and New York: Routledge, 99-112.

Muller, John P. and William J. Richardson (1982) *Lacan and Language. A Reader's Guide to Ecrits*. New York: International Universities Press.

Mulvey, Laura (1975) 'Visual pleasure and the narrative cinema', *Screen* 16 (975), 6-18.

Muraro, Luisa (1990) 'La nostra comune capacità d' infinito', in Diotima, *Mettere al mondo il mondo: oggetto e oggettività alla luce della differenza sessuale.* Milan: La Tartaruga, 61-76.

Muraro, Luisa (1991) *L'ordine simbolico della madre*. Rome: Editori Riuniti.

Muraro, Luisa (1994) *Tre lezioni sulla differenza sessuale*. Rome: Edizioni Centro Culturale Virginia Woolf.

Neumann, Eric (1963) *The Great Mother. An Analysis of the Archetype*, trans. by Ralph Manheim. Princeton: Princeton University Press.

Parks, Tim (1998) *Translating Style. The English Modernists and their Italian Translators*. London: Cassell.

Putino, Angela (1992) 'La signora della notte stellata', in Diotima, *Il cielo stellato dentro di noi: l'ordine simbolico della madre*. Milan: La Tartaruga, 99-121.

Ragland-Sullivan, Ellie (1986) *Jacques Lacan and the Philosophy of Psychoanalysis*. London and Canberra: Croom Helm.

Rasy, Elisabetta (ed.) (1984) *Le donne e la letteratura. Scrittrici eroine e ispiratrici nel mondo delle lettere*. Rome: Editori Riuniti.

Salomé, Lou Andreas (1928) *Almanach für Jahr 1928*. Vienna: Internationaler Psychoanalytischer.

Salomé, Lou Andreas (1964) *The Freud Journal of Andreas Salomé*, trans. by Stanley Leavy. New York: Basic Books.

Salomé, Lou, Andreas (1978) [1899] 'Der Mensch als Weib', in *Zur Psychologie der Frau*, ed. by Gisela Brinker-Gabler. Frankfurt am Main: Fisher Taschenbuch, 285-311.

Salomé, Lou Andreas (1980) [1958] *I miei anni con Freud. Diario 1912/1913*, trans. by Maria Teresa Mandalari, ed. by Ernst Pfeiffer. Rome: Newton Compton.

Salomé, Lou Andreas (1985) *La materia erotica. Scritti di psicoanalisi*, trans. and Jutta Prasse and Clara Morena, ed. by Jutta Prasse. Rome: Editori Riuniti.

Salomé, Lou Andreas (1997) [1985] *Riflessioni sull'amore*, trans. by Jutta Prasse and Clara Morena. Rome: Editori Riuniti.

Sartori, Diana (1992) 'Dare autorità, fare ordine', in Diotima, *Il cielo stellato dentro di noi: l'ordine simbolico della madre*. Milan: La Tartaruga, 123-61.

Segre, Cesare (1991) *Intrecci di Voci. La polifonia nella letteratura del Novecento*. Turin: Einaudi.

Stevenson, Randall (1992) *Modernist Fiction. An Introduction*. Hemel Hempstead: Harvester Wheatsheaf.

Terry, Eagleton (1983) *Literary Theory: An Introduction*. Oxford: Blackwell.

Toolan, Michael. (1996) *Language in Literature. An Introduction to Stylistics*. London: Hodder Headline Group.

Velu, Cécile (2000) 'Luce Irigaray and the Citizenship: ' "The Civil Woman", a Project for the 1990s?', in *Feminisms and Women's Movements in Contemporary Europe,* ed. by Anna Bull, Hanna Diamond and Rosalind Marsh. Basingstoke: MacMillan, 86-99.

Villa, Luisa (1990) ' "Mettere al mondo il mondo": appunti sul realismo femminile tra filosofia e psicoanalisi', *Nuova Corrente* XXXVII, 39-74.

Whitford, Margaret (1991) *The Irigaray Reader.* Oxford: Basil Blackwell.

Winnicott, Donald W. (1971) *Playing and Reality.* London: Tavistock Publications.

Wright, Elizabeth (1992) *Feminism and Psychoanalysis: A Critical Dictionary.* Oxford: Basil Blackwell.

Texts on Translation Studies and Linguistics

Arrojo, Rosemary (1994) 'Fidelty and the Gender of Translation', *TTR (Traduction, Terminolôgie, Rédaction)* 7:2, 147-63.

Baker, Mona (1992) *In Other Words. A Coursebook on Translation.* London: Routledge.

Baker, Mona (1995) 'Corpora in Translation Studies: An Overview and Some Suggestions for Future research', *Target* 7:2, 223-43.

Baker, Mona (1996) 'Linguistics and Cultural Studies: Complementary or competing paradigms in Translation Studies', in *Übersetzungswissenshaft: Probleme und Methoden,* ed. by Angelika Lauer, Heidrum Gerzymisch-Arbogast, Johann Haller and Enrich Steiner. Tübingen: Gunter Narr, 9-19.

Baker, Mona (ed.) (1998) *Routledge Encyclopedia of Translation Studies.* London and New York: Routledge.

Baker, Mona (2000a) 'Towards a Methodology for Investigating the Style of a Literary Translator', *Target* 12:2, 241-66.

Baker, Mona (2000b) 'Linguistic Perspectives in Translation', in *The Oxford Guide to Literature in English Translation,* ed. by Peter France. Oxford: Oxford University Press, 20-26.

Beaugrande, Robert-Alain de and Wolfang Dressler (1981) *Introduction to Textlinguistics.* London: Longman.

Berretta, Monica (1982) 'Problemi testuali della traduzione: casi di ambiguità anaforica in *Alice nel paese delle meraviglie*', in *Linguistica contrastiva. Atti del Convegno Internazional di Studi,* Asti May 26-28 1979, Società Linguistica Italiana (SLI) 20, 229-54.

Berretta, Monica (1984) 'Connettivi testuali in italiano e pianificazione del discorso', in *Linguistica Testuale. Atti del Convegno Internazionale di Studi*, Genova, May 8-10, 1981, ed. by Lorenzo Coveri. Rome: Bulzoni, 237-54.

Berruto, Gaetano (1986) 'La dislocazione a destra in italiano', in *Tema-Rema in Italiano*, ed. by H. Stammerjohann. Tübingen: Gunter Narr Verlag, 55-69.

Catford, John Cunnison (2000) [1965] 'Translation Shifts', in *The Translation Studies Reader*, ed. by Lawrence Venuti. London: Routledge, 141-47.

Chamberlain, Lori (1992) [1988] 'Gender and the Metaphorics of Translation', in *Rethinking Translation Discourse, Subjectivity, Ideology*, ed. by Lawrence Venuti. London and New York: Routledge, 57-74.

Chatman, Seymour (1978) *Story and Discourse. Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press.

Cristafulli, Edoardo (2002) 'The Quest for an Eclectic Methodology of Translation Description', in *Crosscultural Transgressions. Research Models in Translation Studies II. Historical and Ideological Issues*, ed. by Theo Hermans. Manchester: St. Jerome, 26-42.

Dardano, Maurizio (1999) 'Sequenze testuali nella narrativa italiana degli anni Novanta', in *Atti del Convegno Internazionale della Società Linguistica Italiana*, Copenhagen 5-7 febbraio 1998, 217-26.

Dijk, Teun A. van (1979) 'Pragmatic Connectives', *Journal of Pragmatics* 3, 447-56.

Dijk, Teun A. van (1984) 'Strategic Discourse Comprehension', in *Linguistica Testuale. Atti del Convegno Internazionale di Studi*, Genova, May 8-10, 1981, ed. by Lorenzo Coveri. Rome: Bulzoni, 31-62.

Ferrari, Angela (1997-98) 'Quando il punto spezza la sintassi', *Nuova secondaria* 15:1, 47-56.

Ferrari, Angela (2003) *Le ragioni del testo. Aspetti morfosintattici e interpuntivi dell'italiano contemporaneo*. Firenze: Accademia della Crusca.

Firbas, Jan (1986) 'On the Dynamics of Written Communication in the Light of the Theory of Functional Sentence Perspective', in *Studying Writing: Linguistic Approaches*, ed. by Charles R. Cooper and Sidney Greenbaum. London: Sage, 40-69.

Flotov, Luise von (1997) *Translation and Gender: Translating in the 'Era of Feminism'*. Manchester: St. Jerome.

Garavelli, Mortara Bice (1993) 'Strutture testuali e retoriche', in *Introduzione all'italiano contemporaneo. Le strutture*, ed. by Alberto Sobrero. Rome: Laterza, 370-402.

Garavelli, Mortara Bice (2003) *Prontuario di punteggiatura*, Rome: Laterza.

Harvey, Keith (2003) 'Events and Horizons. Reading Ideology in the "Bindings" of Translations', in *Apropos of Ideology: Translation Studies on Ideology--Ideology in Translation Studies*, ed. by Maria Caldaza Perez. Manchester: St. Jerome, 43-69.

Hatim, Basil (1999) 'Implications of Research into Translator Invisibility', *Target* 11: 2, 201-22.

Hatim, Basil and Ian Mason (1990) *Discourse and the Translator*. Harlow: Longman.

Hatim, Basil and Ian Mason (1997) *The Translator as Communicator*. London and New York: Routledge.

Hervey, Sándor [et al.] (2000) *Thinking Italian Translation*, London: Routledge.

Holmes, James S. (2000) [1988] 'The name and Nature of Translation Studies', in *The Translation Studies Reader*, ed. by Lawrence Venuti. London: Routledge, 172-85.

Lepschy, Laura, Giulio Lepschy and Helena Sanson (2001) 'Lingua italiana e femminile', *Quaderns d'Italià* 6, 9-18.

Lepschy Laura A. and Giulio Lepschy (2003) 'Punto, e virgola. Considerazioni sulla punteggiatura italiana ed europea', in *Le esperienze e le correnti culturali europee del Novecento in Italia e in Ungheria*. Budapest: Ilona Fried and Arianna Carta, 9-22.

Levenston, E. A. and G. Sonnenschein (1986) 'The Translation of Point of View in Fictional Narrative', in *Interlingual and Intercultural Communication*, ed. by Julian House and Blum-Kulka Shoshana. Tübingen: Gunter Narr Verlag, 49-60.

May, Rachel (1997) 'Sensible Elocution. How Translation Works in & upon Punctuation', *The Translator* 3:1, 1-20.

Nunberg, Geoffrey (1990) *The Linguistics of Punctuation*, Stanford, USA: CSLI (Centre for the Study of Language and Information).

Page, Norman (1988) [1973] *Speech in English Novel*. Lodon: MacMillan.

Parkes, Malcom Beckwith (1992) 'The Mimetic Ambitions of the Novelist and the Exploitation of the Pragmatics of the Written Medium', in *Pause and Effect*. Aldershot: Scolar Press, 92-96.

Popovič, Anton (1970) 'The Concept "Shift of Expression" in Translation Analysis', in *The Nature of Translation*, ed. by James Holmes, Frans de Haan and Anton Popovič. The Hague: Mouton, 78-87.

Shoshana, Blum-Kulka (1986) 'Shifts of Cohesion and Coherence in Translation', in *Interlingual and Intercultural Communication*, ed. by Julian House and Blum-Kulka Shoshana. Tübingen: Gunter Narr Verlag, 17-36.

Simon, Sherry (1996) *Gender in Translation: Cultural Identity and the Politics of Translation*. London: Routledge.

Shuttleworth Mark and Moira Cowie (1999) [1997] *Dictionary of Translation Studies.* Manchester: St. Jerome.

Simon, Sherry (2000) 'Gender in Translation', in *The Oxford Guide to Literature in English Translation*, ed. by Peter France. Oxford: Oxford University Press, 26-30.

Simone, Raffaele (1990) *Fondamenti di linguistica.* Rome: Edizioni Laterza.

Simpson, Paul (1993) *Language, Ideology and Point of View.* London: Routledge.

Steiner, George (1975) *After Babel: Aspects of Language and Translation.* Oxford: Oxford University Press.

Torsello, Carol Taylor (1991) 'How Woolf Creates Point of View in *To the Lighthouse.* An Application of Systemic-Functional Grammar to a Literary Text', *Occasional Papers in Systemic Linguistics* 5, 159–74.

Toury, Gideon (1995) *Descriptive Translation Studies and Beyond.* Amsterdam and Philadelphia: John Benjamins.

Truss, Lynne (2003) *Eats Shoots & Leaves.* London: Profile Books.

Vande Kopple, W.J. (1986) 'Given and New Information and Some Aspects of the Structures, Semantics, and Pragmatics of Written Texts', in *Studying Writing: Linguistic Approaches*, ed. by Charles R. Cooper and Sidney Greenbaum. London: Sage, 72-111.

Wandruszka, Ursula (1986) 'Tema e soggetto in italiano', *Tema-Rema in Italiano*, ed. by Harro Stammerjohann. Tübingen: Gunter Narr Verlag, 15-24.

Williams, Jenny and Andrew Chesterman (2002) *The Map. A Beginner's Guide to Doing Research in Translation Studies.* Manchester: St. Jerome.

Witte, Stephen Paul and Roger D. Cherry (1986) 'Writing Process and Written Products in Composition Research', in *Studying Writing: Linguistic Approaches*, ed. by Charles R. Cooper and Sidney Greenbaum. London: Sage.